



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

DUKE'S HALL

THURSDAY, 14th JANUARY 1960

at 5.0 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

PROGRAMME

CHRISTOPHER

STEEL

(Student)

QUINTET (in four short movements)

(MS.) — Oboe, Two Violins, Viola

& Violoncello

LESLEY EMMISON

DIANA CUMMINGS,

Associated Board Scholar

CRAWFORD MASSEY

JOHN CHAMBERS

RUTH BENNETT,

Associated Board Scholar

FAURÉ

SONATA No. 2 in G minor, Op. 117

—Violoncello & Pianoforte

Allegro

Andante

Allegro vivo

GREGORY BARON

CATHERINE TURNER

FRANCIS

POULENC

SONATA—Two Clarinets (in B flat & A)

Presto (très rythmé)

Andante (très lent)

Vif (avec joie)

JOHN McLEOD

PETER TIMAR

PROKOFIEV

SONATA No. 2 in D, Op. 94a

—Violin & Pianoforte

Moderato

Scherzo, Presto

Andante

Allegro con brio

DIANA CUMMINGS,

Associated Board Scholar

JEFFERY HARRIS



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 21st JANUARY 1960

at 5.0 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

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PROGRAMME

BRUCKNER

QUINTET in F (1st movement)
—Two Violins, Two Violas & Violoncello

Gemassigt

HOWARD DAVIS

MADELEINE STEWART

FELICITY ALLWOOD

MARY SEAGER

ADAM SKEAPING,

Watson Forbes, F.R.A.M.

Broughton Packer Bath Scholar

SCRIABIN

POÈME-NOCTURNE, Op.61—Pianoforte

NORMA HIGGINS

Max Pirani, Hon. R.A.M.

PETER HUTCHINGS
(Student)

THREE SHAKESPEARE SONGS (MSS.) Andrew Byrne,
"Under the greenwood tree" D.Mus., A.R.A.M.
"Fear no more the heat o' the sun"
"Winter"

MARK SIMPSON Norman Allin, C.B.E., Hon. R.A.M.
Pianoforte : Valerie Pardon

J. B. FOERSTER

MALÁ SUITE—Three Violins

Allegretto grazioso

Adagio

Allegro

JAMES McLEOD

JOHN R. ALLAN

VYVYAN YENDOLL

Rosemary Rapaport, F.R.A.M.

CHOPIN

SCHERZO in B minor, Op.20—Pianoforte

SANDRA SMITH

Guy Jonson, F.R.A.M.

HANDEL

ARIAS: "Rendi'l sereno al ciglio" ("Sosarme")
"Volate, amori" ("Ariodante")

JOY BLECH

Olive Groves, F.R.A.M.

Pianoforte : Neil Dodd

HANDEL

SONATA in F—Flute

Larghetto—Allegro

Siciliana—Giga

HELENE JONES †

Norman Knight, A.R.A.M.

Pianoforte : Rosemary Miller

BEETHOVEN

SONATA in F, Op.24 ("Spring") (1st movement)

—Violin & Pianoforte

Allegro

JACQUELINE SMITH

Winifred Small, F.R.A.M.

ROSAMUND AITON

Frederic Jackson, F.R.A.M.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

PIANOFORTE RECITAL

by

JANICE
WILLIAMS

FRIDAY, 22nd JANUARY, 1960

at 8.0 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

CHOPIN

IMPROMPTU in F sharp, Op.36

FOUR PRELUDES, from Op.28

No.3 in G major

No.2 in A minor

No.8 in F sharp minor

No.24 in D minor

NOCTURNE in F sharp minor. Op.48, No.2

POLONAISE—FANTAISIE in A flat, Op.61

INTERVAL

BALLADE No.4 in F minor, Op.52

FOUR STUDIES

Op.25, No.3 in F major

Op.25, No.6 in G sharp minor

Op.10, No.8 in F major

Op.25, No.8 in D flat

FOUR MAZURKAS,

Op.17, No.4 in A minor

Op.30, No.1 in C minor

Op.41, No.4 in A flat

Op.30, No.4 in C sharp minor

SCHERZO No.4 in E, Op.54



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

PROGRAMME DU CONCERT D'ECHANGE

que des

Lauréates du Conservatoire Royal de Musique de Bruxelles

donneront à la

ROYAL ACADEMY OF MUSIC

le jeudi 28 janvier 1960

à 17.00 heures.

Nom et qualité des Lauréates qui y participeront :

Madame Micheline VANDEN BOSCH-LESCAL

Violoniste

Mademoiselle Françoise ESQUEDIN

Pianiste

Mademoiselle Christiane BERLANGER

Cantatrice

PROGRAM

PREMIERE PARTIE

- 1) Sonate en mi mineur pour violon et piano *Veracini*

Largo

Allegro con fuoco

Menuet et Gavotte

Gigue

Madame VANDEN BOSCH-LESCAL

Mademoiselle Françoise ESQUEDIN

- 2) a) *Amarilli* *Caccini*

- b) *Se Florindo è fedele* *Scarlatti*

- c) *Komm, süßer Tod* *J. S. Bach*

- d) *Nymphs and Shepherds* *Purcell*

Mademoiselle Christiane BERLANGER

Mademoiselle Françoise ESQUEDIN

- 3) a) *Concerto Italien* *J. S. Bach*

- b) *Feux Follets* *Liszt*

Mademoiselle Françoise ESQUEDIN

INTERRUPTION

RAMME

DEUXIEME PARTIE

- 4) a) Poème *Chausson*
b) Ballade *M. Poot*

Madame VANDEN BOSCH-LESCAL

Mademoiselle Françoise ESQUEDIN

- 5) a) Sérénade *Chausson*
b) Au bord de l'eau *Fauré*
c) Toutes Blanches *de Boeck*
d) Peau d'Ane *Absil*

Mademoiselle Christiane BERLANGER

Mademoiselle Françoise ESQUEDIN

- 6) a) Ondine *Ravel*
b) Toccata *Absil*

Mademoiselle Françoise ESQUEDIN

Students of the Royal Academy of Music will play
at the Brussels Conservatoire on March 29th, 1960.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

VIOLIN RECITAL

by

SYDNEY MANN

Pianoforte : VALERIE PARDON

TUESDAY, 2nd FEBRUARY, 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

TARTINI
(arr: Auer)

SONATA in G minor
*Adagio ; Non troppo presto ;
Largo ; Allegro comodo*

BACH

CHACONNE (from Partita No. 2 in D minor)
—Solo Violin

INTERVAL

BRAHMS

SONATA in D minor, Op. 108
*Allegro
Adagio
Un poco presto e con sentimento
Presto agitato*

SZYMANOWSKI
(arr: Kochański)

"CHANT de ROXANE" ("Le Roi Roger")

RAVEL

"TZIGANE", Rapsodie de Concert

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

Sydney Mann was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

THURSDAY, 4th FEBRUARY 1960

at 5.0 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

PROGRAMME

SCHUBERT

QUARTET in D minor, Op. posth.
("Death and the maiden")

—Two Violins, Viola & Violoncello

Allegro

Andante con moto

Scherzo, Allegro molto

Presto

DIANA CUMMINGS,

Associated Board Scholar

CRAWFORD MASSEY

JOHN CHAMBERS

RUTH BENNETT,

Associated Board Scholar

BEETHOVEN

TRIO in D, Op.70, No.1 ("The Ghost")

—Pianoforte, Violin & Violoncello

Allegro vivace e con brio

Largo assai

Presto

NEIL SOLOMON

HOWARD DAVIS

ADAM SKEAPING

Broughton Packer Bath Scholar

PROKOFIEV

OVERTURE on Jewish Themes, Op.34

—Pianoforte, Clarinet, Two Violins,

Viola & Violoncello

MARGARET MURRAY

JOHN McLEOD

JOHN FRANCIS

WENDY BOATMAN

CLARE SANTER

MARGARET HALSEY



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

THE SECOND YEAR DRAMA STUDENTS

present

THE HOUSE OF BERNARDA ALBA

by

GARCIA LORCA

and

DONA CLARINES

by

SERAFIN and JOAQUIN ALVEZ QUINTERO

Translated by Helen and Harley Granville Barker

Produced by

BARBARA BUNCH

WEDNESDAY, 10th FEBRUARY 1960,
at 2 p.m. and 7 p.m.

THE HOUSE OF BERNARDA ALBA

GARCIA LORCA

2 p.m.

7 p.m.

Bernarda	Deirdre Carrol	Wendy Ascott
Maria Josefa (Bernarda's mother)	Carol Sandy	Angela Spaull
Angustias	Elizabeth Greive	Melita Burrell
Magdalena	Brenda Maw	Susan Ingham
Amelia	Carol Lewis	Deirdre Judkins
Martirio	Angela Siminson	Margaret Day
Adela	Angela Pipes	Philippa Urquhart
A Maid	Freda Graham	Kay Ellis
La Poncia	Margaret Pumphrey	Christina Grey
Prudencia	Imelda Sutton	Imelda Sutton
Women in mourning	Anna Chisholm, Mary Anne Dawes, Jenny Green, Keris Jones. Evelyn Lo, Jill Manson. Caroline Neilson, Leonie Scott-Matthews, Elizabeth Wilkinson.	

SCENE I	} A room in the house of Bernarda Alba.
SCENE II	
SCENE III	

Stage Manager	CHRISTINA GREY	ANGELA SIMINSON
Assistant Stage Managers	SUSAN INGHAM DEIRDRE JUDKINS	ANGELA PIPES
Lighting	IMELDA SUTTON ANGELA SPAULL	IMELDA SUTTON WENDY FUSSELL

DONA CLARINES

QUINTERO

Dona Clarines	...	...	...	Janet Dunolly
Marcella	...	...	...	Elizabeth Bachorzewska
Tata	...	...	...	Wendy Fussell
Daria	...	...	...	Imelda Sutton
Miguel	...	...	...	David Bowman *
Don Basilio	...	...	...	Stanley Johnson †
Lujan	...	...	...	Thomas Hawkes †
Escopeta	...	...	...	Kay Ellis
Crispin	...	...	...	Angela Spaul

* Opera Student

† 1st Year Student

ACT I First floor room in Dona Clarines house
in Guadalema.

ACT II Morning, the same.

Stage Manager	...	...	...	BRENDA MAW
Assistant Stage Manager	...	...	...	ANGELA SPAULL
Lighting	...	...	...	CAROL LEWIS ANGELA PIPES

These plays represent two very different aspects of Spanish life, but the theme in both cases is a household dominated by a woman of strong character. "The House of Bernarda Alba" was written in 1936 by the poet Lorca who was killed during the Spanish Civil War. Quintero wrote the comedy "Dona Clarines" at the beginning of this century.

THE ORCHESTRA

Violin

John Georgiadis

Flute

Sebastian Bell

Violoncello

Elizabeth Broom

Clarinet

Hale Hambleton

Percussion

Jean Webster

Stage Director	...	...	WENDY ASCOTT
Costumes	...	...	JANET DUNOLLY
Incidental Music and Song composed by			ROBERT LONG
Sound Effects	...	...	WENDY FUSSELL
Curtain	...	...	WENDY ANDERSON

Every Student in the Second Year of the Speech and Drama Course has a part in one of the plays and they are also responsible for the Stage Management, Lighting, Costumes and Properties.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1

FORTNIGHTLY CONCERT

THURSDAY, 11th FEBRUARY 1960

at 5.0 p.m.

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PROGRAMME

BEETHOVEN

TRIO in B flat, Op.11 (2nd & 3rd movements)
—Clarinet, Violoncello & Pianoforte

Adagio

Allegretto (Theme & variations)

RICHARD WEST

John Davies, A.R.A.M.

ELIZABETH BROOM

Douglas Cameron, F.R.A.M.

Sterndale Bennett Scholar

ERICA GODDARD

Robin Wood, F.R.A.M.

SCHUMANN

"Du bist wie eine Blume"

"Der Nussbaum"

SCHUBERT

"Im Frühling"

"Die Vögel"

VALERIE VORZANGER

May Blyth, F.R.A.M.

Pianoforte; Diana Knowles

LISZT

CONCERT STUDY in D flat ("Waldesrauschen")

—Pianoforte

CATHERINE TAN,

Virginia McLean, F.R.A.M.

Associated Board Scholar

J. C. BACH

(arr. H. Casadesus)

CONCERTO in C minor (2nd movement)

—Viola

Adagio molto espressivo

THEO CROWDER

Winifred Copperwheat, F.R.A.M.

Pianoforte: Dorothy Rowse

DVOŘÁK

BIBLICAL SONGS, Op.99, Book 1

"Clouds and darkness are round about Him"

"Thou, O Lord art my hiding-place and shield"

"Hear my prayer, O God"

"The Lord is my shepherd"

"I will sing a new song unto Thee"

JEAN EVANS,

Astra Desmond, C.B.E., B.A.,

Helen Eames Scholar

Hon. R.A.M.

Pianoforte: Moira Stead

BACH

(arr. Busoni)

Capriccio sopra la lontananza del suo fratello dilettissimo

—Pianoforte

HAMISH MILNE,

Harold Craxton, O.B.E., Hon. R.A.M.

Henderson Scholar

DELIUS

LÉGENDE in E flat—Violin

DENNIS SIMONS

Frederick Grinke, F.R.A.M.

Eda Kersey Exhibitioner

Pianoforte: Sven Weber

GRANADOS

"El pelele: escena goyesca"—Pianoforte

PRISCILLA NAISH

Max Pirani, Hon. R.A.M.

R.A.M. 150 1/60



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

PIANOFORTE RECITAL

by

SHEILA BATES

TUESDAY, 16th FEBRUARY, 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

HAYDN

SONATA [No.46] in A flat

Allegro moderato

Adagio

Finale ; Presto

BEETHOVEN

SONATA in C minor, Op.111

Maestoso—Allegro con brio ed appassionato

Arietta : Adagio molto semplice e cantabile

INTERVAL

SAMUEL BARBER SONATA, Op. 26 (1948)

Allegro energico

Allegro vivace e leggero

Adagio mesto

Fuga : Allegro con spirito

CHOPIN

FOUR MAZURKAS

Op.17, No.4 in A minor

Op.24, No.2 in C major

Op.68, No.4 in F minor

Op.24, No.4 in B flat minor

BALLAD No.1 in G minor, Op. 23

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

Sheila Bates was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD, LONDON. N.W.1

FORTNIGHTLY CONCERT

THURSDAY, 18th FEBRUARY 1960

at 5.0 p.m.

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PROGRAMME

TURINA

QUARTET: *La oración del torero*"

—Two Violins, Viola & Violoncello

DIANA CUMMINGS,

Associated Board Scholar

CRAWFORD MASSEY

JOHN CHAMBERS

RUTH BENNETT,

Associated Board Scholar

Watson Forbes, F.R.A.M.

CORELLI—LÉONARD

"*La Folia*", variations sérieuses

—Violin

JULIAN CUMMINGS

David Martin, F.R.A.M.

Pianoforte: Christina Mason

C. P. E. BACH

(arr. K. Walther)

SONATA in D—Flute

Andante; *Allegretto*; *Allegro*

ALISON MINTO

Betty Mills, A.R.A.M.

Pianoforte: Angela Brown

ENESCO

KONZERTSTÜCK—Viola

GRAEME SCOTT

Max Gilbert, F.R.A.M.

Pianoforte: Prabhu Singh

LISZT

CONCERT STUDY No. 3 in D flat (*Un sospiro*)

—Pianoforte

E. CLEMENT BETHEL

Michael Head, F.R.A.M.

BOCCHERINI

SONATA in A (1st & 2nd movements)

—Violoncello

Adagio; *Allegro*

PETER WILLISON,

Douglas Cameron, F.R.A.M.

Associated Board Scholar

Pianoforte: David Willison

CHOPIN

TWO STUDIES—Pianoforte

Op.10, No.11 in E flat

Op.25, No.12 in C minor

ERIC HALL

Patrick Cory, F.R.A.M.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

PIANOFORTE RECITAL

by

IAN
MACPHERSON

TUESDAY, 23rd FEBRUARY, 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

BACH—BUSONI TWO CHORALE—PRELUDES
"Nun komm' der Heiden Heiland"
"Nun freut euch, lieben Christen g'mein"

BEETHOVEN SONATA in C minor, Op.111
Maestoso—Allegro con brio ed appassionato
Arietta : Adagio molto semplice e cantabile

ARNOLD
VAN WYK * PASTORALE and CAPRICCIO (1948)

INTERVAL

CHOPIN FANTASIA in F minor, Op.49
TWO STUDIES from Op. 10
No.1 in C major
No.12 in C minor ("Revolutionary")

SCRIABIN SONATA No.4 in F sharp, Op.30
Andante
Prestissimo volando

* Ex-student

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

Ian Macpherson was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHORAL CONCERT

Conductors :

THE PRINCIPAL
FREDERIC JACKSON, F.R.A.M.

WEDNESDAY, 24th FEBRUARY, 1960

at 5.0 p.m.

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PROGRAM

BACH

"SINGET DEM HERRN"

Motet for Double Chorus (a capella)

"Singet dem Herrn ein neues Lied"

Coro I "Gott, nimm dich ferner unser an" }

Coro II "Wie sich ein Vat'r erbarmet" }

"Lobet den Herrn in seinen Thaten."

Conducted by THE PRINCIPAL

INTERVAL

RAMME

JOHN GARDNER "CANTIONES SACRAE"

Op. 12

for Soprano solo, Chorus and Orchestra

The text from Biblical sources — the Prayer Book version of the Psalms, and the Magnificat according to the Holy Bible,

- | | | | | | |
|------|------------------------------|------|------|------|----------------------------|
| I. | Deus noster refugium | .... | .... | .... | Chorus |
| II. | Quemadmodum—Dominus regit me | | | | Margaret Smith
& Chorus |
| III. | Lætatus sum | .... | .... | .... | Chorus |
| IV. | Laudate Dominum | .... | .... | .... | Chorus |
| V. | Domine, quid multiplicati | .... | .... | .... | Chorus |
| VI. | Domine refugium | .... | .... |  | Angela Jenkins |
| VII. | Magnificat | .... |  |  | Angela Jenkins & Chorus |

Conductor : FREDERIC JACKSON

Programme Note

First London Concert performance.

This work was written for the Three Choirs Festival, and first performed in Hereford Cathedral on 9th September, 1952.

The Magnificat (No. 7) is taken from the Composer's Nativity Opera (Op. 3), written in collaboration with Tyrone Guthrie and A. V. Coton. It is unchanged except for the addition of an introduction and a coda.

ORCHESTRA

First Violins

Georgiadis, John
Cummings, Diana
Beattie, Alice
Chipper, Barbara
Gazder, Rohi
Massey, Crawford
Mindelsohn, Jane
Sedgwick, Prunella
Simons, Dennis
Underwood, Brian

Second Violins

Mayes, Peter
Simons, Robert
Brearley, John
Farnon, John
Guirdham, Tessa
Norman, Anne
Pasteur, Rosia
Whistler, Simon

Violas

Bosworth, Norris
Scott, Graeme
Allwood, Felicity
Chambers, John
Crowder, Theo
White, John

Violoncellos

Edwards, David
Bennett, Ruth
Baron, Gregory
Boyce, John
Broom, Elizabeth
Glyn-Wilkinson, Neil
Sephton, John
Skeaping, Adam

Double Bass

Greenish, Doris
Scott, Bryan
Cowie, Leroy
Simms, John

Flutes

Bell, Sebastian
Haslam, David

Piccolo

Haslam, David

Oboes

Clarke-Jones, Irene
Woolmer, Margaret

Cor Anglais

Woolmer, Margaret

Clarinets

Gold, Alan
West, Richard

Bass Clarinet

Kershaw, Stewart

Bassoons

Knight, David
Scott, Pamela

Contra Bassoon

Waters, A. R.

Horns

Harris, Ronald
Cundall, John
Warburton, James
Ogonovsky, Michael

Trumpets

James, David
Mirtle, John
Bennett, Gordon

Trombones

Braithwaite, Nicholas
Amos, Keith
Lincoln, William

Tuba

Grosvenor, Michael

Harp

Morgan, Eirian

Timpani

Webster, Jean

Percussion

Gush, Jacqueline
Ayre, Jean

CHAMBER ORCHESTRA (for No. VI)

Georgiadis, John (violin)

Mayes, Peter, (violin)

Bosworth, Norris (viola)

Edwards, David (violoncello)

Bell, Sebastian (flute)

Clarke-Jones, Irene (oboe)

Woolmer, Margaret (cor anglais)

Gold, Alan (clarinet)

Kershaw, Stewart (bass clarinet)

Knight, David (bassoon)

Harris, Ronald (horn)

Morgan, Eirian (harp)

The next concert on Tuesday, 7th June at 2.30 p.m. will consist of a programme of music by Constant Lambert including "Summer's Last Will and Testament".

BACH

“SINGET DEM HERRN”

Singet dem Herrn ein neues Lied, die Gemeinde der Heiligen sollen ihn loben, Israel freue sich des, der ihn gemacht hat.

Die Kinder Zion sei'n fröhlich über ihrem Könige, sie sollen loben seinen Namen in Reigen.

Mit Pauken und mit Harfen sollen sie ihm spielen.

(Psalm 149, v. 1—3)

CORO I

Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts gethan,
Mit allen unsern Sachen:
Drum sei du unser Schirm und Licht,
Und trügst uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

CORO II

Wie sich ein Vat'r erbarmet
Üb'r seine junge Kinderlein,
So thut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm' Gemächte,
Gott weiss, wir sind nur Staub,
Gleich wie das Gras vom Rechen,
Ein' Blum' und fallend Laub!
Der Wind nur drüber wehet,
So ist es nicht mehr da.
Also der Mensch vergehet,
Sein End', das ist ihm nah'.

(Choral: “Nun lob' mein' Seel'”, strophe 3)

Lobet den Herrn in seinen Thaten, lobet ihn in seiner grossen Herrlichkeit.
Alles, was Odem hat, lobe den Herrn, Halleluja!

(Psalm 150, v. 2 & 6)

JOHN GARDNER

“ CANTIONES SACRAE ”

Op.12

I. DEUS NOSTER REFUGIUM (Psalm 46, v. 1—3 & 11)

(Chorale prelude on “ Ein’ feste Burg ”)

God is our hope and strength : a very present help in trouble.
Therefore will we not fear, though the earth be moved : and though the hills
be carried into the midst of the sea.

Though the waters thereof rage and swell : and though the mountains shake
at the tempest of the same.

The Lord of hosts is with us : the God of Jacob is our refuge.

II. QUEMADMODUM — DOMINUS REGIT ME (Psalm 42. v. 1, and Psalm 23)

Like as the hart desireth the water-brooks : so longeth my soul after thee, O God.

The Lord is my shepherd : therefore can I lack nothing.

He shall feed me in a green pasture : and lead me forth beside the waters of
comfort.

He shall convert my soul : and bring me forth in the paths of righteousness for
his Name’s sake.

Yea, though I walk through the valley of the shadow of death I will fear no
evil : for thou art with me, thy rod and thy staff comfort me.

Thou shalt prepare a table before me against them that trouble me : thou hast
anointed my head with oil, and my cup shall be full.

But thy loving kindness and mercy shall follow me all the days of my life : and
I will dwell in the house of the Lord for ever.

III. LÆTATUS SUM (Psalm 122, v. 1—3 & 6)

(Fantasia upon “ York ”)

I was glad when they said unto me : We will go into the house of the Lord.

Our feet shall stand in thy gates : O Jerusalem.

Jerusalem is built as a city : that is at unity in itself.

O pray for the peace of Jerusalem : they shall prosper that love thee.

IV. LAUDATE DOMINUM (Psalm 150)

Alleluia !

O praise God in His Holiness : praise him in the firmament of his power.
Praise him in his noble acts : praise him according to his excellent greatness.
Praise him in the sound of the trumpet : praise him upon the lute and harp.
Praise him in the cymbals and dances : praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals : praise him upon the loud cymbals.
Let everything that hath breath : praise the Lord.

V. DOMINE, QUID MULTIPLICATI (Psalm 3)

Lord, how are they increased that trouble me : many are they that rise against me.
Many one there be that say of my soul : there is no help for him in his God.
But thou, O Lord, art my defender : thou art my worship and the lifter up of my head.

I did call upon the Lord with my voice : and he heard me out of his holy hill.
I laid me down and slept and rose up again for the Lord sustained me. I will not be afraid for ten thousands of the people : that have set themselves against me round about.

Up Lord, and help me, O my God : for thou smitest all my enemies upon the cheek-bone ; thou hast broken the teeth of the ungodly.

Salvation belongeth unto the Lord : and thy blessing is upon the people.

VI. DOMINE REFUGIUM (Psalm 90, v. 1)

(Meditation upon a Canon of Adam Gumpeltzhaimer, 1559—1625)

Lord thou hast been our refuge from one generation unto another.
Domine, refugium factus es nobis a generatione in generationem.

VII. MAGNIFICAT (St Luke I, v. 46—55)

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Saviour

For he hath regarded the low estate of his handmaiden ; for behold, from henceforth all generations shall call me blessed.

For he that is mighty hath done to me great things ; and Holy is his Name.

And his mercy is on them that fear him from generation to generation

He hath showed strength with his arm ; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat : and exalted them of low degree.

He hath filled the hungry with good things and the rich he hath sent empty away.

He hath holpen his servant Israel, in remembrance of his mercy ; as he spake to our fathers, to Abraham, and to his seed for ever.

Glory be to the Father, and to the Son and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

THURSDAY, 25th FEBRUARY, 1960

at 5.0 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

PROGRAMME

BARTÓK

QUARTET No. 6

—Two Violins, Viola & Violoncello

Mesto—*Vivace*

Mesto—*Marcia*

Mesto—*Burletta*

Mesto

SYDNEY MANN,

Associated Board Scholar

JULIAN CUMMINGS

GRAEME SCOTT

RUTH BENNETT,

Associated Board Scholar

SCHUBERT

TRIO in E flat, Op. 100

—Pianoforte, Violin & Violoncello

Allegro

Andante con moto

Scherzo, Allegro moderato

Allegro moderato

FRANCES HOLMES

FELICITY NOTARIELLO

ADAM SKEAPING,

Broughton Packer Bath Scholar

BEETHOVEN

SEPTET in E flat, Op. 20

—Violin, Viola, Violoncello, Double Bass,

Clarinet, Bassoon & Horn

Adagio—Allegro con brio

Adagio cantabile

Tempo di Menuetto

Tema con variazioni, Andante

Scherzo, Allegro molto e vivace

Andante con moto alla Marcia—Presto

ITA HERBERT,

Poulett Scholar

GRAEME SCOTT

JOHN SEPHTON

JOHN SIMMS

RICHARD WEST

MARGARET GILES

ANTHONY RANDALL



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

TWELFTH NIGHT

by

WILLIAM SHAKESPEARE

Tuesday, 1st March 1960, at 2.0 and 7.0 p.m.

Thursday, 3rd March 1960, at 7.0 p.m.

Friday, 4th March 1960, at 7.0 p.m.

The Play produced by
GEOFFREY CRUMP

TWELFTH NIGHT

WILLIAM SHAKESPEARE

Persons of the play in order of their appearance :—

	Tuesday afternoon and Friday evening	Tuesday and Thursday evenings
Orsino, Duke of Illyria	Roger Heathcott *	Roger Heathcott *
Curio, attendant on Orsino	Jane Allison	Jane Allison
A Lord, attendant on Orsino	Jennifer Call	Jennifer Call
Musicians	John Emeleus	John Emeleus
	Richard West	Richard West
	Andrew Ashbee	Andrew Ashbee
	Christopher Steel	Christopher Steel
Valentine, attendant on Orsino	Valerie Bland	Ann Stallybrass
Viola	Leonie	Leonie
Sea-Captain	Scott-Matthews	Scott-Matthews
Sailors	Marguerite Scott	Marguerite Scott
	Mary Anne Dawes	Mary Ann Dawes
Sir Toby Belch, uncle to Olivia	Kenneth Stanley *	Kenneth Stanley *
Olivia, a Countess	Jennifer Phillips	Jennifer Thompson
Maria, Olivia's woman	Joanna Edwards	Jill Burnett
Malvolio, steward to Olivia	Thomas Hawkes	Thomas Hawkes
Sir Andrew Aguecheek	Bronwen Williams	Jeanette Mair
Feste, Olivia's Clown	Diana Walker	Moyra Balhatchet
Ladies, attendant on Olivia	Wendy Anderson	Wendy Anderson
	Vara Fitzhugh	Vara Fitzhugh
Fabian, servant to Olivia	Rosemary	Rosemary
	Trench-Smith	Trench-Smith
Sebastian, brother to Viola	Jill Hamley	Susan Haycock
Antonio, friend to Sebastian	Stanley Johnson	Stanley Johnson
Officers	Marguerite Scott	Marguerite Scott
	Christopher Steel	Christopher Steel
Priest	Leonie	Leonie
	Scott-Matthews	Scott-Matthews

* Guest Artists. Roger Heathcott appears by courtesy of the Royal Academy of Dramatic Art.

Scene : a city in Illyria, and the sea-coast near it.

The Play is presented in three parts, with intervals
of 15 minutes and 5 minutes.

Costumes by the Shakespeare Memorial Theatre,
Stratford-on-Avon.

Music composed and directed by John Emeleus.

Stage Manager	Valerie Vincent
Assistant Stage Manager	Diana McCall
Lighting	Christine Barton, Deirdre Loombe
Wardrobe Mistress	Jennifer Call
Prompters	Kitty Ware, Marie Hayward

THE NEW YORK PUBLIC LIBRARY

The New York Public Library, Astor, Lenox and Tilden Foundations, is pleased to announce the opening of its new building at 410 Fifth Avenue, New York City, on Monday, September 1, 1914. The new building is a masterpiece of architecture, designed by the famous architect, John B. Thompson, and is the largest and most beautiful library building in the world. It contains over 1,000,000 volumes, including the famous collection of rare books and manuscripts, and is open to the public from 10 A.M. to 6 P.M. daily, except on Sundays and public holidays. The building is a landmark of the city, and its opening is a great event for the people of New York and for the world.

The new building is a masterpiece of architecture, designed by the famous architect, John B. Thompson, and is the largest and most beautiful library building in the world. It contains over 1,000,000 volumes, including the famous collection of rare books and manuscripts, and is open to the public from 10 A.M. to 6 P.M. daily, except on Sundays and public holidays. The building is a landmark of the city, and its opening is a great event for the people of New York and for the world.

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THE NEW YORK PUBLIC LIBRARY, ASTOR, LENOX AND TILDEN FOUNDATIONS, 410 FIFTH AVENUE, NEW YORK CITY.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1

FORTNIGHTLY CONCERT

THURSDAY, 3rd MARCH 1960

at 5.0 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS
ALLOWED AT THESE MEETINGS.

These private meetings are a part of the educational course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the pupils in each other's progress.

PROGRAMME

F. M. VERACINI
(arr. G. Jensen)

CONCERT SONATA in E minor, Op.2, No.8

—Violin

Allegro moderato

Ritornello—Largo

Giga—Allegro

CRAWFORD MASSEY

Pianoforte : Christina Mason

David Martin, F.R.A.M.

CHRISTOPHER STEEL
(Student)

FANTASIA in G minor, Op.79 (MS.)

—Trombone & Pianoforte

NICHOLAS BRAITHWAITE,

Associated Board Scholar

JILL SIMMONDS

John Gardner,

Hon. R.A.M.

Sidney Langston, Hon. R.A.M.

Vivian Langrish, F.R.A.M.

SCHUMANN

"Du bist wie eine Blume"

"Der Nussbaum"

SCHUBERT

"Im Frühling"

"Die Vögel"

VALERIE VORZANGER

Pianoforte : Diana Knowles

May Blyth, F.R.A.M.

CHOPIN

IMPROMPTU in F sharp, Op.36

—Pianoforte

ELIZABETH RICHARDSON

Robin Wood, F.R.A.M.

BARTÓK

(arr. Z. Székely)

ROUMANIAN DANCES—Violin

LOUIS ULLMAN

Pianoforte : Rita Arnold

Sydney Humphreys, A.R.A.M.

SCHUMANN

DICHTERLIEBE, Op.48, Nos 1—5 & 7

"Im wunderschönen Monat Mai"

"Aus meinen Thränen sprissen"

"Die Rose, die Lilie"

"Wenn ich in deine Augen seh"

"Ich will meine Seele tauchen"

"Ich grolle nicht"

DAVID BOWMAN,

Westmorland Scholar

Pianoforte : Neil Dodd

Olive Groves, F.R.A.M.

BRAHMS

SONATA in E minor, Op. 38 (1st movement)

—Violoncello & Pianoforte

Allegro non troppo

VIRGINIA NAGELSCHMIDT

YVONNE WADE

Cedric Sharpe, Hon. R.A.M.

Vivian Langrish, F.R.A.M.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, 5th MARCH 1960

at 2.30 p.m.

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Programme

- CLARKE—WOOD** "Trumpet Voluntary"
Trumpet: JOHN RIDGEON (Essex)
Organ: Douglas Shepherd †
- WEBER** CONCERTO No.1 in F minor, Op.73 (1st movement)
—Clarinet & Orchestra
Allegro
ANTHONY WINTER (Middlesex)
FIRST ORCHESTRA
Conductor: RITA SHARPE
- BEETHOVEN** SONATA in E minor, Op.90 (1st movement)
—Pianoforte
Animato, con sentimento ed espressione
JENNIFER WRIGHT (Kent)
- SCHUMANN** ARABESQUE in C, Op.18—Pianoforte
STEPHANIE GUSH (Middlesex)
- MOZART** "Ave verum", K.618
(transc. Ronchini)
—Three Violoncellos
SYLVIA MANN (Essex)
CLIVE ANSTEE (Middlesex)
MAX WHEELER (Middlesex)
Pianoforte: Elaine Morrish †
- BENJAMIN BRITTEN** UNISON SONG: "New Year Carol"
(No.5 from "Friday Afternoons", Book 1)
- SCHUBERT** UNISON SONG: "Das Wandern"
(No.1 from "Die schöne Müllerin", Op.25)
CHOIR "C"
Pianoforte: Brenda Porrer †
- FAURÉ** "Kitty Valse", (No.4 from "Dolly" Suite, Op.56)
—Pianoforte duet
JANET McCLEERY (LCC)
DIANA ASATER (East Ham)
- JOHN IRELAND** "Chelsea Reach"—Pianoforte
DAVID SEAMAN (Middlesex)
- BRAHMS** INTERMEZZO in E flat, Op.117, No.1 } —Pianoforte
BALLADE in G minor, Op.118, No.3 }
VALERIE MOORE (Essex)

† Students in the Graduate Course

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

PIANOFORTE RECITAL

by

WENDY NASH

TUESDAY, 8th MARCH, 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

BEETHOVEN SONATA in F minor, Op.57

(" Appassionata ")

Allegro assai

Andante con moto

Allegro ma non troppo

CHOPIN SONATA in B flat minor, Op.35

Grave—Doppio movimento

Scherzo

Marche funèbre, Lento

Finale, Presto

INTERVAL

PROKOFIEV SONATA No.6 in A, Op.82

Allegro moderato

Allegretto

Tempo di valzer lentissimo

Vivace

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

Wendy Nash was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

DUKE'S HALL

THURSDAY, 10th MARCH, 1960

at 5.0 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

PROGRAMME

BRAHMS

TRIO in E flat, Op.40

—Pianoforte, Violin & Horn

Andante

Scherzo, Allegro

Adagio mesto

Finale, Allegro con brio

HAMISH MILNE,

Henderson Scholar

KENNETH SILLITO

RONALD HARRIS

CHOPIN

BALLADE in F minor, Op.52

—Pianoforte

HAMISH MILNE,

Henderson Scholar

PAUL

HINDEMITH

SONATA—Flute & Pianoforte

Heiter bewegt

Sehr langsam

Sehr lebhaft—Marsch

ALAN LOCKWOOD,

Walter Stokes Scholar

MARGARET MURRAY

ALAN

RAWSTHORNE

THEME and VARIATIONS—Two Violins

Theme ; Capriccietto ; Siciliano ;

Cancrizzante ; Rhapsodia ; Notturmo ;

Scherzetto ; Ostinato ; Canone ; Fantasia

SYDNEY MANN,

Associated Board Scholar

KENNETH SILLITO



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

PIANOFORTE RECITAL

by

MARY
HARRISON

TUESDAY, 15th MARCH, 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

- BACH TOCCATA in G
- BEETHOVEN SONATA in C minor, Op.111
Maestoso—Allegro con brio ed appassionato
Arietta : Adagio molto semplice e cantabile
- BRAHMS VARIATIONS on a theme of Paganini,
Op.35, (Book 2)

INTERVAL

- RAVEL "Une barque sur l'océan" (Miroirs, No.3)
- CHOPIN TWO STUDIES
Op.10, No.10 in A flat
Op.25, No.12 in C minor
- RACHMANINOV TWO PRELUDES from Op.23
No.6 in E flat
No.2 in B flat

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

Mary Harrison was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD. LONDON. N.W.1

FORTNIGHTLY CONCERT

THURSDAY, 17th MARCH 1960

at 5.0 p.m.

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PROGRAMME

ALICE BARRIE
(Student)

TOCCATA (MS.)
—Clarinet & Pianoforte
HALE HAMBLETON
RACHEL GUTSELL,
Elizabeth Stokes Scholar

Manuel Frankell, *F.R.A.M.*

John Davies, *A.R.A.M.*
Max Pirani, *Hon. R.A.M.*

BEETHOVEN

SONATA in D minor, Op.31, No.2
(1st movement)—Pianoforte
Largo—Allegro
FRANCES ISSERLES

Robin Wood, *F.R.A.M.*

SCHUBERT

"Ihr Bild" }
"Das Fischermädchen" } (Schwanengesang,
"Am Meer" } Nos. 9, 10 & 12)
JEAN ROBERTSON, Flora Nielsen
Grabowsky-Connell Scholar
Pianoforte : Jeanette Massocchi

CHOPIN

THREE MAZURKAS—Pianoforte
Op.24, No.4 in B flat minor
Op.41, No.4 in C sharp minor
Op.67, No.1 in G major
BERYL JONES Vivian Langrish, *F.R.A.M.*

PUCCINI

ARIA: "Signore, ascolta!" ("Turandot")
CHRISTINE DODD Eva Turner, *F.R.A.M.*
Pianoforte : Jill Simmonds

CHOPIN

BALLADE No.1 in G minor, Op. 23
—Pianoforte
PHILIP GAMMON, Harold Craxton, *O.B.E., Hon. R.A.M.*
Associated Board Scholar

SCHUBERT

SONATINA in G minor, Op.137, No.3
(1st movement)—Violin & Pianoforte
Allegro giusto
PETER MAYES David Martin, *F.R.A.M.*
GILLIAN HEPTON Eric Grant, *B.Mus., F.R.A.M.*



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT of MUSIC by

DAVID MORGAN

(student)

Friday 19th MARCH at 5.15 p.m.

196-

Elegy and Scherzo

DAVID LAWRENCE (clarinet)

ANTHONY WINTER (clarinet)

Associated Board Scholar

JOHN PIGNEGUY (horn)

COLIN BLOCK (horn)

CAROLE BLOCK (bassoon)

DAVID NISSEN (bassoon)

Conductor : CHRISTOPHER PEARSON

Three Tudor Lyrics

1. *A Complaint by Night* (Henry Howard)

2. *The Forsaken Lover* (Sir Thomas Wyatt)

3. *There is a Lady* (Anon)

CHAMBER CHOIR

Conductor : COLIN BLOCK

String Quartet

1. *Allegro ma non troppo*

2. *Presto*

3. *Lento e mesto*

AVRIL MACLENNAN (violin)

SUSAN CHAMBERS (violin)

IAN PILLOW (viola)

PETER WORRALL (cello)

Elizabeth Stokes Scholar

Divertimento for Brass

1. *Fanfare*

2. *Scherzo*

3. *Elegy*

4. *March*

JOHN WILBRAHAM (trumpet)

IAAN WILSON (trumpet)

TERENCE JOHNS (horn)

GEORGE WOODCOCK (horn)

ALAN HUTT (trombone)

ROBERT HORSLEY (trombone)

Conductor : CHRISTOPHER PEARSON



REVIEW WEEK

LENT TERM 1960

MONDAY, (21st March)

11.15 a.m. The Principal's introduction to Review Week

11.30 a.m. The aeroplane :
its beginnings and development
(Illustrated with slides)

*C. H. Gibbs-Smith,
F.R.S.A., F.M.A.,
Keeper of Extension Services,
Victoria and Albert Museum.*

2.30 p.m. Chamber Concert,
including Mozart's Quartet in B flat, K.458, ("The Hunt"),
Reger's Trio in G, Op. 141a
and Bliss's Clarinet Quintet.

TUESDAY, (22nd March)

9.45 a.m. Rehearsal of First Orchestra

2.30 p.m. Orchestral Concert (See separate programme)

WEDNESDAY, (23rd March)

11.15 a.m. Aspects of painting since the War
(Illustrated with slides)

*Andrew Forge,
The Slade School.*

2.30 p.m. Lecture-Recital of Russian Songs
by Oda Slobodskaya accompanied by John Wills

THURSDAY, (24th March)

11.15 a.m. Hand-writing
(Illustrated with slides)

*A. J. Fairbank,
C.B.E., F.R.S.A.*

2.30 p.m. Recital by Manoug Parikian
including Bach's Unaccompanied Sonata, No. 3, in C
and Unaccompanied Partita, No. 3, in E

5.30 p.m. Opera Performance (Gluck's Orfeo)

FRIDAY, (25th March)

11.15 a.m. Theatrical Design
(Illustrated with slides)

Ralph Koltai

2.30 p.m. Concert arranged by the R.A.M. New Music Club,
including works by Stravinsky, Lennox Berkeley,
Aaron Copland and David Bedford.

5.30 p.m. Opera Performance (Gluck's Orfeo)



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

MONDAY, 21st MARCH, 1960

at 2.30 p.m.

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PROGRAMME

MOZART

QUARTET in B flat ("The Hunt") K.458

—Two Violins, Viola & Violoncello

Allegro vivace assai

Menuetto, moderato

Adagio

Allegro assai

DIANA CUMMINGS,
Associated Board Scholar

CRAWFORD MASSEY

JOHN CHAMBERS

RUTH BENNETT,
Associated Board Scholar

REGER

TRIO in G, Op.141a

—Flute, Violin & Viola

Vivace

Larghetto

Presto

HILARY DU PRÉ,
Associated Board Scholar

ROSEMARY ELLISON,
Santon Dolby Scholar

JOHN CHAMBERS

ARTHUR BLISS

QUINTET—Clarinet, Two Violins,
Viola & Violoncello

Moderato

Allegro molto

Adagietto espressivo—Allegro moderato—Adagietto

Allegro energico

RICHARD WEST

JULIAN CUMMINGS

LOUIS ULLMANN

GRAEME SCOTT

DAVID EDWARDS



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

DUKE'S HALL

ORCHESTRAL CONCERT

TUESDAY, 22nd MARCH 1960

at 2.30 p.m.

Conductors :

CLARENCE RAYBOULD

MYERS FOGGIN

PROGRAM

THE NATIONAL

BERLIOZ

OVERTURE: "Benvenuto Cellini"
Op. 23

Conductor: CLARENCE RAYBOULD

GLUCK

RECIT. "Cara sposa"
ARIA "Che farò" } —(Orfeo)
JEAN EVANS

MOZART

DON GIOVANNI (Excerpts)
Trio (Act II) "Ah, why do I remember?"
Duet (Act I) "You'll lay your hand in mine, dear"
Quartet (Act I) "Oh, never trust that evil man"
Donna Elvira MAUREEN JONES
Donna Anna ANGELA JENKINS
Zerlina JEAN DODD
Don Giovanni DAVID BOWMAN
Leporello KENNETH REYNOLDS
Don Ottavio DAVID PALMER

Conductor: MYERS FOGGIN

The Performing Right Society has
use of its repertoire, and the com-
posers and the owners of the co-
for their generosity in foregoing the

RAMME

NATIONAL ANTHEM

BUTTERWORTH RHAPSODY, "A Shropshire Lad"

COLERIDGE-
TAYLOR "Onaway! Awake, beloved!"
(Hiawatha's Wedding Feast,
Op. 30, No. 1)
JOHN WAKEFIELD

DOHNÁNYI SUITE in F sharp minor, Op. 19
 Andante con variazioni
 Scherzo
 Romanza
 Rondo

Conductor: CLARENCE RAYBOULD

THE ORCHESTRA

1st Violins

Georgiadis, John
Cummings, Diana
Chipper, Barbara
Cummings, Julian
Ellison, Rosemary
Gazder, Rohi
Good, Timothy
Greensmith, John
Mason, Georgina
McLeod, James
Mindelsohn, Jane
Moodrey, Florence
Sedgwick, Prunella
Simons, Dennis
Underwood, Brian
Van Gelderen, Cecily

2nd Violins

Mayes, Peter
Doolan, Frank
Auty, Beryl
Baines, Jennifer
Baker, Jessie
Bisazza, Juliette
Brearley, John
Bureau, Richard
Davidson, Hilary
Farnon, John
Guirdham, Tessa
Martin, Vivien
Norman, Anne
Pasteur, Rosia
Simans, Robert
Smith, Jacqueline
Velden, Olinda
Whistler, Simon

Violas

Scott, Graeme
Allwood, Felicity
Chambers, John
Crowder, Theodora
Pashley, Dilys
Santer, Clare
Seager, Mary
White, John

Violoncellos

Edwards, David
Bennett, Ruth
Baron, Gregory
Boyce, John
Broom, Elizabeth
Feather, Judith
Glyn-Wilkinson, Neil
Gunning, Shelley
Hillier, Mary
Nagelschmidt, Virginia
Roberts, Dorothy
Sephton, John
Skeaping, Adam

Double Basses

Walton, John
Greenish, Doris
Cowie, Leroy
Fawcett, H.
Simms, John

Flutes

Bell, Sebastian
Long, Robert
Vines, Ann
Bannerman, Janet
Lockwood, Alan

Piccolo

Bannerman, Janet

Oboes

Thomas, Judith
Clarke-Jones, Irene
Woolmer, Margaret
Emmison, Lesley

Cor Anglais

Thomas, Judith

Clarinets

Gold, Alan
Timar, Peter
McLeod, John
Dinneen, Georgina

Bass Clarinet

Hambleton, Hale

Bassoons

Knight, David,
Fawcett, N.

Contra Bassoon

Waters, A. R.

Horns

Harris, Ronald
Randall, Anthony
Cundall, John
Shufflebotham, Niel
Warburton, James
Essame, Gillian
Ogonovsky, Michael

Trumpets

Mirtle, John
Bennett, Gordon
James, David
Wythe, Shelagh
Wright, Colin
Tharby, Helen

Trombones

Amos, Keith
Lincoln, William
Langston, S.

Tuba

Grosvenor, Michael

Harp

Morley, Sarah
Morgan, Eiran

Timpani & Percussion

Webster, Jean
Gush, Jacqueline
Ayre, Jean
Edwards, Helen



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

REVIEW WEEK—LENT TERM, 1960.

THURSDAY, 24th MARCH at 2.30 p.m.

BACH

SONATA No. 3 in C

Adagio

Fuga, Alla breve

Largo

Allegro assai

PARTITA No. 3 in E

Preludio

Loure

Gavotte en rondeau

Menuet I & II

Bourrée

Gigue

MANOUG PARIKIAN

(VIOLIN)

R.A.M. CLUB.

FOUNDED 1889.

President : OLIVE GROVES

Past President : VIVIAN LANGRISH

President Elect : MYERS FOGGIN

FRIDAY, 25th MARCH, 1960 at 8.15 p.m.

YEHUDI MENUHIN HEPHZIBAH MENUHIN

BEETHOVEN SONATA in G, Op. 96

Allegro moderato

Adagio espressivo

Scherzo, Allegro

Poco allegretto

BARTÓK SONATA No. 1, Op. 18

Allegro appassionato

Adagio

Allegro molto



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

ORFEO

GLUCK

On Thursday & Friday, 24th & 25th

March, 1960, at 5.30 p.m.

Conductors :

TERENCE LOVETT (24th)

MYERS FOGGIN (25th)

Producer : DOROTHY PATTINSON

ORFEO

(Orfeo, ed Euridice)

An Opera in Two Acts
Text by Raniero da Calzabigi
Music by Gluck

Sung in Italian

ARGUMENT

At the opening of the opera, Orpheus' friends and companions are heard invoking Euridice to listen to their lamentations at her tomb, and to come and console her bereaved husband. On the entreaty of Orpheus the lamentations cease, and Orpheus is left alone to give full vent to his hopeless sorrow. In the very depths of his despair, Amor, the god of Love, appears, to tell him that the gods, moved by his grief, have taken pity on him, and that he has their permission to go to the underworld and to prevail on the rulers there to restore Euridice to her former state of existence. The gods impose one condition, that, if his prayer be granted, Orpheus shall not look upon Euridice until they have returned to earth.

Scene Two tells of Orpheus' visit to Hades and his ultimate success in prevailing on the Furies to allow Euridice to return with him.

In Act Two, the Happy Shade and her companions sing of their bliss in the Elysian Fields. Orpheus comes seeking Euridice and the Happy Shades bring her to him.

Orpheus, obedient to the command of the gods, forbears to look upon Euridice. She, knowing nothing of the gods' decree is filled with grief at his apparent indifference to her, decides to return to the Kingdom of the Dead. Orpheus bewails his second and, seeming, final loss. The god of Love appears and announces that the gods, in reward for his faithfulness and constancy, will restore Euridice to him. Euridice awakes and the opera ends in a chorus of thanks to Amor.

Thursday

Friday

Orfeo	MARJORIE BIGGAR	JEAN EVANS
Euridice	BERYL BRIER	MAUREEN JONES
Amor	CARYL ROBERTS	JEAN DODD
A Happy Shade	DOROTHY RICHARDSON	MARGARET SMITH

Conductor TERENCE LOVETT MYERS FOGGIN

Chorus

Jean Hammond, Muriel Horton, Hazel Jenkins, Ann Kirk,
Carole Mudie, Jeannette Massocchi, Dorothy Richardson,
Zahava Simon, Margaret Smith, Lesley Tremethick,
Margarette Williams.

Michael Dunn, Emyr Green, Peter Hutchings,
William McCue, David Palmer, Kenneth Reynolds,
Mark Simpson, John Wakefield,

Furies

Wendy Fussell, Deirdre Judkins, Angela Pipes,
Margaret Pumfrey, Philippa Urquhart.

ACT I

Scene 1 ... At the tomb of Euridice.
Scene 2 ... Entrance to Hades.

Interval of Ten minutes

ACT II

Scene 1 ... The Elysian Fields.
Scene 2 ... The way back to earth.

OPERA ORCHESTRA

First Violins	Double Bass	Horns
Massey, Crawford	<i>Greenish, Doris (24th)</i>	Harris, Ronald
Herbert, Ita	<i>Walton, John (25th)</i>	Warburton, James
Simons, Dennis	Cowie, Leroy	
Underwood, Brian		
Second Violins	Flutes	Trumpets
Greensmith, John	Haslam, David	James, David
McLeod, James	du Pré, Hilary	Mirtle, John
Good, Timothy	Oboes	Trombones
	Thomas, Judith	Amos, Keith
	Clarke-Jones, Irene	Taylor, Christopher
Violas	Clarinets	Lincoln, William
Chambers, John	McLeod, John	
Scott, Graeme	Dinneen, Georgina	Timpani
		Gush, Jacqueline
Violoncellos	Bassoons	
Bennett, Ruth	Knight, David	Harp
Gunning, Shelley	Giles, Margaret	Morgan, Eirian

Director of Opera	...	...	MYERS FOGGIN
Assistants to the Director of Opera	...	...	TERENCE LOVETT
			REX STEVEN
Music Assistants	...	...	Christine Cunliffe
			Frank Doolan
Mime-dance (in Act 1) arranged by	...	...	DIANA BUDD
Stage Managers	...	...	Muriel L. Horton
			Lesley Tremethick
Wardrobe Mistresses	...	...	Dawn Smith
	...	...	Angela Jenkins
Lighting arranged by	...	...	Christina Gray
			Angela Spaul
Lighting effect by	...	...	Strand Electric
Costumes & Wigs	...	Miss Elliott,	
		(Royal College of Music)	
Make-up by	...	...	" Bert "



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

REVIEW WEEK—LENT TERM, 1960.

FRIDAY, 25th MARCH, at 2.30 p.m.

CHAMBER CONCERT

- AARON COPLAND "DANZÓN CUBANO" (1942)
—Two Pianofortes
TIMOTHY BAXTER
ROSEMARY MILLER
- LENNOX
BERKELEY SONATA in D minor, Op. 22 (1945)
—Viola & Pianoforte
Allegro ma non troppo
Adagio
Allegro
JOHN WHITE
TIMOTHY BAXTER
- DAVID BEDFORD POEM: "There will come soft rains" (MS.) (1959)
(Student) (Sara Teasdale, from "Flame & Shadow")
—Speaker, three Flutes, Viola & Pianoforte
CHRISTOPHER STEEL
SEBASTIAN BELL
ALAN LOCKWOOD
HILARY DU PRÉ
JOHN WHITE
STEUART BEDFORD
- IGOR
STRAVINSKY CONCERTO—Two Pianofortes (1935)
Con moto
Notturmo, Adagietto
Quattro variazioni
Preludio e Fuga
DAVID CARHART
JOHAN VAN DER MERWE

Arranged by the R.A.M. NEW MUSIC CLUB



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

of the

SECOND ORCHESTRA

Conductor :

MAURICE MILES, F.R.A.M.

AND MEMBERS OF THE CONDUCTORS' CLASS

DUKE'S HALL

MONDAY, 28th MARCH 1960

at 2.30 p.m.

PROGRAM

THE NATIONAL

WAGNER OVERTURE: "The Flying Dutchman"
Conductor: **NICHOLAS BRAITHWAITE**

SIBELIUS TONE POEM: "Finlandia",
Op.26, No.7
Conductor: **CHRISTOPHER TAYLOR**

WEBER OVERTURE: "Oberon"
Conductor: **JOHAN VAN DER MERWE**

BEETHOVEN CONCERTO No.4 in G, Op.58
(1st movement)
—Pianoforte & Orchestra
Allegro moderato
DAWN JOHN

DVOŘÁK SYMPHONY No.5 in E minor, Op.95
("From the New World")
(4th movement)
Allegro con fuoco
Conductor: **DINAH BARSHAM**

INTERVAL

The Performing Right Society has given permission for the use of its repertoire, and the composers and the owners of the copyright for their generosity in foregoing the fee.

RAMME

IONAL ANTHEM

WEBER

OVERTURE : " Euryanthe "

Conductor : **DAVID CARPENTER**

MOZART

CONCERTO in D, K.314

—Flute & Orchestra

Allegro aperto

Andante ma non troppo

Allegro

ATARAH BEN-TOVIM

TCHAIKOVSKY

SYMPHONY No.4 in F minor, Op 36
(4th movement)

Finale, Allegro con fuoco

Conductor : **CHRISTOPHER BALL**

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THE ORCHESTRA

First Violins

Cummings, Diana
 Edwards, Helen
 Allan, John
 Board, Joan
 Brown, Joy
 Davis, Howard,
 Duffy, Kevin
 Goodall, David
 Harris, Eileen
 Hart, Carol
 Kriebel, Jill
 Langridge, Philip
 Richards, Patricia
 Robinson, Valerie
 Stewart, Madeleine
 Takahashi, Noriko
 Yendoll, Vyvyan

Second Violins

Davey, Juliet
 Smith, Graham
 Adey, Christopher
 Bareau, Suzanne
 Barron, Louine
 Berthoud, Caroline
 Francis, John
 Gibbons, Miriam
 Hardwick, Patricia
 Johnston, Brian
 Lowther, Thomas
 Mackain, Helen
 Milford, Phillida
 Palmer, Priscilla
 Phillips, Carol
 Piper, Faith
 Shillito, Susan
 Thorpe, Susan

Violas

Allwood, Felicity
 Farmer, Charmian
 Burrill, Jennifer
 Carrington, Diana
 Markson, Edward
 Morrish, Elaine
 Nash, Jill
 Winter, Sally-Ann
 Yorath, Desirée

Violoncellos

Willison, Peter
 Gray, Mary
 Bosanquet,
 Rosamund
 Flegg, Katherine
 Irwin, Janet
 James, Doreen
 Pritchard, Anthea
 Ritchie, Elizabeth
 Sutton, Judith
 Thorner, Madeleine
 Waddington, Tom
 Witney, Elizabeth

Double Basses

Walton, John
 Greenish, Doris
 Cowie, Leroy
 Lowe, Trevor
 Simms, John

Flutes

du Pré, Hilary
 Ben-Tovim, Atarah
 Ayre, Jean
 Ashbee, Andrew

Oboes

Hodgkinson, Sheila
 Keall, Clare
 Robinson, Helen
 Staveacre, Rachel

Clarinets

Hambleton, Hale
 Robson, Laurence
 Jowitt, Roy
 Daniels, Kate

Bassoons

Knight, David
 Giles, Margaret

Horns

Cundall, John
 Harris, Ronald
 Warburton, James
 Randall, David
 Shufflebotham, Niel
 Silverman, Julian

Trumpets

James, David
 Bennett, Gordon
 Wythe, Shelagh

Trombones

Langston, S.
 Lincoln, William
 Braithwaite, Nicholas
 Taylor, Christopher

Tuba

Grosvenor, Michael

Harp

Morley, Sarah

Timpani & Percussion

Webster, Jean
 Gush, Jacqueline
 and members of the
 Conductors' Course



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 31st MARCH 1960

at 5.0 p.m.

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PROGRAMME

SCHUBERT

OCTET in F, Op.166 (1st movement)
—Two Violins, Viola, Violoncello, Double Bass,
Clarinet, Bassoon & Horn

Adagio—Allegro

JAMES McLEOD

VYVYAN YENDOLL

EDWARD MARKSON

MARY HILLIER

LEROY COWIE,

George VI Coronation Scholar

KATHARINE DANIELS

DAVID KNIGHT

MICHAEL OGONOVSKY

BEETHOVEN

TRIO in C minor, Op.1, No.3 (1st movement)
—Pianoforte, Violin & Violoncello

Allegro con brio

SUSAN PRATT

JANE MINDELSON

JANET IRWIN

BRAHMS

TRIO in E flat, Op.40 (1st movement)
—Pianoforte, Violin & Horn

Andante

SVEN WEBER

DENNIS SIMONS,

Eda Kersey Exhibitioner

JAMES WARBURTON

BEETHOVEN

QUARTET in F, (from Pianoforte Sonata in E,
Op.14, No.1) (1st & 2nd movements)
—Two Violins, Viola & Violoncello

Allegro moderato

Allegretto

HELEN EDWARDS

JULIET DAVEY

FELICITY ALLWOOD

MARY ROBERTS

JOHN IRELAND

PHANTASY TRIO in A minor (in one movement)
—Pianoforte, Violin & Violoncello

HILARY BELL

CRAWFORD MASSEY

MARGARET HALSEY

ARAM KHACHATURIAN

TRIO in G minor (3rd movement)
—Pianoforte, Violin & Clarinet

Moderato—Presto

ANGELA BROWN

JAMES McLEOD

KATHARINE DANIELS



ROYAL ACADEMY OF MUSIC
MARYLEBONE ROAD, LONDON, N.W.1.

THE MIME STUDENTS OF THE SPEECH
AND DRAMA COURSE

present

A PROGRAMME OF
MIME

Directed by

DIANA BUDD

MUSICAL IMPROVISATIONS and ARRANGEMENTS

by MARY NASH.

THURSDAY, 31st. MARCH, 1960.

at 7 p.m.

PROGRAM

I MOVEMENT.

II IMPRESSIONS.

III THE CROQUET MATCH.

IV VILLAGE LIFE. An impression with narration.

V BEHIND THE SCENES.

VI THE SCARECROW. Produced by Elizabeth Bachorzewska.

VII KNITTING. Three short impressions.

VIII A CHINESE FAIRY STORY. By Margaret Pumfrey.

INTERVAL OF FIFTEEN MINUTES

IX "THE IMMORTAL BUTTERFLY"

It is Festival Day in a typical Italian village. Among the sightseers we meet a young poet, Pierrot. He watches a young peasant girl place flowers at the foot of a statue and immediately falls in love with her. As evening falls and all is quiet we discover the immortal Harlequin, rival of Pierrot, begging for love of the fickle Columbina; but as morning dawns, the heartless Columbina is found once more, at the foot of the statue. A butterfly flutters across the stage to Pierrot — the Immortal Soul of Columbina lives on.

GRAMME

X CARDS.

(1) 'Patience' (2) 'Snap' (3) 'Poker'

XI THE HAT SHOP.

XII JATTEAU.

XIII THE CURIOUS MERMAID.

A fairy story of a Mermaid who fell in love with a human
and of her sadness which followed.

XIV THE GROWTH OF A FLOWER. Prelude in D flat—Chopin

XV HORA VITAE. A Dance Mime by Diana Budd. Music composed by Norman Demuth (first performance). Pianists: Mary Nash and Jeffery Harris.

Waste and void. Life stirs and Energy is born. Energy is misused and Man meets Death. In her hand Death holds the Hour Glass, representing Man's span of Life. Although believing himself capable of overcoming this power, he is quickly defeated and turns again towards Life for help. She calls upon the Seven Deadly Sins as a test that Man may direct his strength against them. For some, this means utter destruction—The Hour Glass has run out and Death again approaches.

DANCE IN ITEM IV ARRANGED BY THEO TUCKER

Stage Managers Angela Siminon, Janet Dunolly
assisted by other students.

Lighting Valerie Bland, Jean Mair, Wendy
Fussell, Angela Spaul.

Costumes designed and executed by students under the direction of Susan Ingham,
Elizabeth Bachorzewska, Wendy Anderson, Mary Ann Daws,
Vara Fitzhugh and Freda Graham.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, 2nd APRIL 1960

at 2.30 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

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AT THESE MEETINGS.

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Programme

- BEETHOVEN** OVERTURE: "Prometheus", Op.43
FIRST ORCHESTRA
Conductor: RITA SHARPE
- HAYDN** SONATA (No.34) in E minor (1st movement)
—Pianoforte
Presto
JACQUELINE CROSS (Croydon)
- SCHUMANN** FANTASIESTÜCKE, Op.73 (1st & 3rd movements)
—Clarinet & Pianoforte
Zart, und mit Ausdruck
Rasch, mit Feuer
ROBERT HILL (Middlesex)
DEBORAH ROYSTON-JONES (Middlesex)
- DVOŘÁK** SONATINA in A, Op.100 (2nd movement)
—Violin & Pianoforte
Larghetto
WILLIAM WINFIELD (LCC)
SYLVIA SANDHILL (Middlesex)
- DEBUSSY** SUITE: "Pour le Piano" (1st & 2nd movements)
—Pianoforte
Prelude; Sarabande
MICHAEL TALBOT (Herts.)
- HANDEL** UNISON SONG: "Come ever smiling liberty"
(Judas Maccabaeus)
- BOUGHTON** TWO-PART SONG: "Piper's song"
CHOIR "B"
Pianoforte: David Stevens †
- MENDELSSOHN** PRELUDE & FUGUE in E minor, Op.35, No.1
—Pianoforte
STEPHEN RALLS (Middlesex)
- BACH** GAVOTTE in A (Partita in E for solo violin)
(arr. Watson Forbes & Alan Richardson) } —Viola
CHRISTOPHER "The Windmill"
EDMUNDS
- RAYMOND POLLOCK (Essex)
Pianoforte: Anthony Hymas (Middlesex)
- ANON. (18th century)** "Intrada"—Violin
(arr. Moffat) ALAN HISLOP (Surrey)
Pianoforte: Andrew Davis (Herts.)
- MALCOLM ARNOLD** SONATINA—Clarinet & Pianoforte
Allegro con brio
Andantino
Furioso
ANTHONY PAY (Essex)
NADIA GRINDEA (LCC)

† Student in the Graduate Course

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

DUKE'S HALL

THURSDAY, 5th MAY, 1960

at 5 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

BRAHMS

SONATA in D minor, Op. 108

Violin & Pianoforte

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

SYDNEY MANN

Associated Board Scholar

VALERIE PARDON

MOZART

DIVERTIMENTO in B flat, K.Anh. 229, No. 1

—Two Clarinets & Bassoon

Allegro

Menuetto, Allegretto

Adagio

Menuetto

Rondo, Allegro

PETER TIMAR

JOHN McLEOD

DAVID KNIGHT

REGER

VARIATIONS and FUGUE on a theme of Bach,
in B minor, Op. 81

—Pianoforte

STEUART BEDFORD,

Fanny Eliza Beckett Scholar



Royal Academy of Music
MARYLEBONE ROAD. LONDON. N.W.1

FORTNIGHTLY CONCERT

THURSDAY, 12th MAY 1960

at 5.0 p.m.

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Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

SONG RECITAL

by

LAURENCE
NEELY

(Baritone)

Pianoforte : HAMISH MILNE

TUESDAY, 17th MAY, 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

LIEDER

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

Laurence Neely was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

THURSDAY, 19th MAY, 1960

at 5 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

BRAHMS

TRIO in A minor, Op.114
—Pianoforte, Clarinet & Violoncello
Allegro
Adagio
Andante grazioso
Allegro
DAVID WILLISON
STEWART KERSHAW
PETER WILLISON,
Associated Board Scholar

BEETHOVEN

SEXTET in E flat. Op.81b
Two Violins, Viola, Violoncello & Two Horns
Allegro con brio
Adagio
Rondo, Allegro
JOHN GEORGIADIS
Gowland Harrison Exhibitioner
DENNIS SIMONS,
Eda Kersey Exhibitioner
GRAEME SCOTT
DAVID EDWARDS
ANTHONY RANDALL
MICHAEL OGONOVSKY

MENDELSSOHN

TRIO in D minor, Op.49
—Pianoforte, Violin & Violoncello
Molto allegro ed agitato
Andante con moto tranquillo
Scherzo, Leggiero e vivace
Finale, Allegro assai appassionato
CHUNG NUNG LEE,
Thomas Tennings Exhibitioner
NANCY CLEMENTS,
Associated Board Scholar
SHELLEY GUNNING



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 26th MAY 1960

at 5.0 p.m.

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PROGRAMME

BEETHOVEN

QUINTET in E flat, Op.16 (1st movement)
—Pianoforte, Oboe, Clarinet, Horn & Bassoon

Grave—Allegro, ma non troppo

JOHAN VAN DER MERWE

JUDITH G. THOMAS

JOHN McLEOD

ANTHONY RANDALL

DAVID KNIGHT

Watson Forbes, F.R.A.M.

PERGOLESI

" Sancta Mater "

" Quis est homo "

" Inflamatus et accensus "

(Stabat Mater)

JEAN HAMMOND

MARGARET GALLOWAY

Pianoforte: Neil Dodd

Olive Groves, F.R.A.M.

BRÉVAL

SONATA in G—Violoncello

Allegro brillante

Adagio molto cantabile

Rondo. Allegro con grazioso

GREGORY BARON

Pianoforte: Rachel Gutsell

Douglas Cameron, F.R.A.M.

BEETHOVEN

SONATA in E flat, Op.81a (2nd & 3rd movements)

—Pianoforte

L'absence. Andante espressivo

Le retour. Vivacissimamente

JOSEPH EMUANG

John Pauer, Hon. R.A.M.

MUSORGSKY

" Trepak " (" Songs and Dances of Death ", No.1.)

" Gopak "

ANGELA JENKINS

Pianoforte: Neil Dodd

Evelyn Langston, F.R.A.M.

GRANADOS

" Quejas ó la maja y el ruiseñor "

(" Goyescas " No. 4)—Pianoforte

CHRISTINE CUNLIFFE

Leslie England, F.R.A.M.

VITALI—DAVID

CHACONNE in G minor—Violin

PATRICIA RICHARDS

Pianoforte: Dorothy Rowse

Molly Mack

PROGRAMME

of a

SERENADE CONCERT

to be given by

Students of the Royal Academy
of Music

at 8 p.m.

on

SATURDAY 28th MAY 1960

at

VICTORIA COLLEGE

Admission by Programme 2/6

THE NATIONAL ANTHEM

This unusual version is transcribed from a still extant eighteenth-century barrel-organ performance of the piece. The second half is repeated, both in the barrel-organ performance and today.

ENTRY OF THE QUEEN OF SHEBA

G. F. Handel

Really an orchestral movement from the oratorio "Solomon", this well-known piece is intended to give an impression of the bustle and excitement attending the arrival of one monarch on a visit to another. This is the original version of the interlude, scored for oboes and strings.

SUITE NO. 2 FOR FLUTE AND STRINGS

J. S. Bach

Like Bach's other orchestral suites this work was styled "Overture". For him the important movement was the first — a typical "French" overture with a slow introduction and a slow conclusion (both in dotted rhythms) separated by a light-hearted fugal allegro. The little pieces that follow — rondeau, sarabande, two bourrées, polonaise, minuet and badinerie — were a kind of supplement, like the minuet, polacca and trios at the end of the first Brandenburg Concerto.

The flute plays a concertante rôle in the first movement, and completely dominates the second bourrée, the middle variation of the polonaise and the badinerie.

The original score is lost. The flute and viola parts still exist in Bach's own handwriting; the two violin parts and the continuo part have corrections in his hand. It is impossible to give an exact date to the work, but it was probably written at Cöthen about 1721.

DIVERTIMENTO NO. 11 (K.251)

W. A. Mozart

Allegro molto; minuet and trio; andantino;
minuet and variations; rondo (allegro assai);
marcia alla francese.

The work is written for oboe, horns and strings. From the appearance of the manuscript, which is scribbled furiously, Mozart must have written this work in a great hurry. Perhaps for this reason he found it quicker to write variations on the second minuet rather than to compose a trio. The work dates from 1776 and was written in Salzburg when Mozart was 20 years old. It may possibly have been composed to celebrate his sister's birthday.

INTERVAL

A SET OF COUNTRY DANCES (FOR STRINGS)

arr. H. Murrill

These traditional tunes were arranged in this version in 1945. Two at least (Hunsdon House and The Queen's Delight) are taken much more slowly than dancers would expect, so that the charm of their melodic line can be more fully savoured. The dances used are :

Mayden Lane
Hunsdon House
Staines Morris
Three Meet
Parson's Farewell
Barrack Hill
The Queen's Delight
Gramachree is a sup of good drink

SYMPHONY NO. 29 IN A (K.201)

W. A. Mozart

Allegro moderato ; andante ;
minuet and trio ; allegro con spirito.

Composed early in 1774, when Mozart was employed by the Archbishop of Salzburg, this symphony is an astonishing work from the pen of a youth only 18 years of age. It is scored for oboes, horns and strings.

CHORALE : "VOR DEINEN TRON TRET 'ICH HIEMIT "

J. S. Bach

This moving brief work was published in 1752, after Bach's death, at the end of the original edition of the unfinished Art of Fugue, though having no connection with that work.

It is believed to be Bach's last composition, dictated to his son-in-law Altnikol, a few days before Bach's death, when he was completely blind. Over a pensive three-part fugal andante, in which the violas, second violins and 'cellos enter in turn, the solemn slow chorale is played by the first violins as if to suggest that Bach was, in his blindness, glimpsing the greater glory of eternity.

MEMBERS OF THE ORCHESTRA

FIRST VIOLINS

Dennis Simons
 Brian Underwood
~~Rosemary Ellison~~ *13*
~~Georgina Mason~~

VIOLAS

John White
~~Diana Carrington~~ *12*
~~Felicity Allwood~~ *10.*

FLUTE

~~Atarah Ben-tovim~~ *12*

SECOND VIOLINS

Simon Whistler
 John Brearley
~~Beryl Auty~~ *ND*

VIOLONCELLOS

John Sephton
 Tom Waddington
 John Boyce

OBOES

Sheila Hodgkinson
~~Celia Nicklin~~ *18.*

CONTRABASS

Leroy Cowie
 Trevor Lowe

HORNS

James Warburton
~~Gillian Essame~~ *ND*

Programme devised and directed by Charles Strafford



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

PIANOFORTE RECITAL

by

FRANCES
HOLMES

WEDNESDAY, 1st JUNE 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

BACH TOCCATA in D (Fantasia & Fugue)

BEETHOVEN SONATA in F minor, Op.57

Allegro assai

Andante con moto

Allegro ma non troppo

INTERVAL

CHOPIN IMPROMPTU in F sharp, Op.36

BALLADE in F minor, Op.52

BARTÓK SUITE, Op.14

Allegretto

Scherzo

Allegro molto

Sostenuto

PROKOFIEV SONATA No.3, Op.28

(d'après des vieux cahiers)

(in one movement)

Allegro tempestuoso—Moderato

—Allegro tempestuoso

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

Frances Holmes was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

DUKE'S HALL

THURSDAY, 2nd JUNE, 1960

at 5.0 p.m.

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Programme

RICHARD STOKER DUO CONCERTANTE (MS.)

(Student)

—Viola & Pianoforte

Presto—Adagio—Presto—Adagio—Presto

DAVID STOBART

RICHARD STOKER

PROKOFIEV

SONATA No.3 in A minor, Op.28

(d'après des vieux cahiers)

—Pianoforte

DAVID CARHART

ELGAR

SONATA in E minor, Op.82

—Violin & Pianoforte

Allegro

Romance. Andante

Allegro non troppo

BARBARA CHIPPER,

Associated Board Scholar

DOROTHY ROWSE

FRANCIS POULENC SONATA—Flute & Pianoforte

Allegro malinconico

Cantilena. Assez lent

Presto giocoso

ATARAH BEN-TOVIM

HELENE JONES



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

DUKE'S HALL

CHORAL

AND

ORCHESTRAL CONCERT

including works by

CONSTANT LAMBERT

TUESDAY, 7th JUNE 1960

at 2.30 p.m.

Conductors:

CLARENCE RAYBOULD

FREDERIC JACKSON

PROGRAM

Part I conducted by CLARENCE RAYBOULD

NATIONAL ANTHEM

SCHUBERT SYMPHONY No.8 in B minor ("Unfinished")
Allegro moderato
Andante con moto

CONSTANT LAMBERT
(1905—1951)

"THE RIO GRANDE" ... (1927)

—Chorus, Orchestra and Solo Pianoforte

JOHAN VAN DER MERWE

Alto solo: JEAN EVANS

INTERVAL

The Performing Right Society is grateful for the use of its repertoire, and the permission of the composers and the owners of the copyright, for their generosity in foregoing the fee.

RAMME

Part II conducted by FREDERIC JACKSON

"SUMMER'S LAST WILL AND TESTAMENT", a Masque (1935)

—Orchestra, Chorus and Baritone solo

- | | |
|---|--------------------------|
| 1. Intrata (<i>Pastorale and Siciliana</i>) | Orchestra only |
| 2. Madrigal con ritornelli | Chorus and Semi-chorus |
| 3. Coranto | Chorus |
| 4. Brawles | Chorus |
| 5. Madrigal con ritornelli | Chorus |
| 6. Rondo Burlesca ("King Pest") | Orchestra only |
| 7. Saraband | Baritone solo and Chorus |

Baritone : DAVID BOWMAN

THE ORCHESTRA

1st Violins

Georgiadis, John
Cummings, Diana
Chipper, Barbara
Cummings, Julian
Ellison, Rosemary
Good, Timothy
Greensmith, John
Massey, Crawford
McLeod, James
Mindelsohn, Jane
Moodrey, Florence
Sedgwick, Prunella
Simans, Robert
Simons, Dennis
Underwood, Brian
Van Gelderen, Cecily

2nd Violins

Mayes, Peter
Doolan, Frank
Auty, Beryl
Baines, Jennifer
Baker, Jessie
Bisazza, Juliette
Brearley, John
Bureau, Richard
Davidson, Hilary
Davis, Howard
Farnon, John
Guirdham, Tessa
Martin, Vivien
Smith, Jaqueline
Stewart, Madeleine
Whistler, Simon

Violas

Bosworth, Norris
Scott, Graeme
Allwood, Felicity
Chambers, John
Crowder, Theodora
Pashley, Dilys
Pasteur, Rosia
Santer, Clare
Seager, Mary
White, John

Violoncellos

Bennett, Ruth
Sephton, John
Baron, Gregory
Boyce, John
Glyn-Wilkinson, Neil
Gunning, Shelley
Hillier, Mary
Nagelschmidt, Virginia
Roberts, Dorothy
Skeaping, Adam

Double Basses

Greenish, Doris
Cowie, Leroy
Green, H.
Martin, F.
Scott, Bryan
Simms, John

Flutes

Bell, Sebastian
Vines, Ann
Bannerman, Janet
Lockwood, Alan

Piccolo

Bannerman, Janet

Oboes

Thomas, Judith
Clarke-Jones, Irene
Woolmer, Margaret
Emmison, Lesley

Cor Anglais

Thomas, Judith

Clarinets

Gold, Alan
West, Richard
McLeod, John
Woolf, Pamela

Bass Clarinet

Hambleton, Hale

Bassoons

Knight, David,
Fawcett, N.

Contra Bassoon

Rendell, Frank

Horns

Harris, Ronald
Randall, Anthony
Cundall, John
Shufflebotham, Niel
Warburton, James
Essame, Gillian
Ogonovsky, Michael

Trumpets & Cornets

James, David
Bennett, Gordon
Wythe, Shelagh
Brown B.
Boyden, F. J.

Trombones

Amos, Keith
Lincoln, William
Braithwaite, Nicholas

Tuba

Grosvenor, Michael

Harp

Morgan, Eirian
Morley, Sarah

Timpani & Percussion

Webster, Jean
Gush, Jacqueline
Ayre, Jean
Edwards, Helen
Dorward, David

THE RIO GRANDE

By the Rio Grande
They dance no sarabande
On level banks like lawns above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each colour laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Comendador and Alguacil are there
On horseback hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armour, with their plumes of fire,
Tireless while all others tire.
The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing;
Such a space of silence through the town to the river
That the water murmurs loud
Above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.
Loud is the marimba's note
Above these half-salt waves,
And louder still the tympanom,
The plectrum, and the kettle-drum,
Sullen and menacing
Do these brazen voices ring.
They ride outside,
Above the salt-sea's tide,
Till the ships at anchor there
Hear this enchantment
Of the soft Brazilian air,
By those Southern winds wafted,
Slow and gentle.
Their fierceness tempered
By the air that flows between.

SACHEVERELL SITWELL

SUMMER'S LAST WILL

(A MADRIGAL)

MADRIGAL CON RITORNELLI (' Fair Summer droops ')

Fair Summer droops, droop men and beasts therefore;
So fair a Summer look for never more.
All good things vanish less than in a day.
Peace, plenty, pleasure suddenly decay.
Go not yet away bright soul of the sad year,
The earth is hell when thou leav'st to appear.
What, shall those flowers that decked thy garland erst,
Upon thy grave be wastefully dispersed?
O trees, consume your sap in sorrow's source.
Streams, turn to tears your tributary course.
Go not yet hence, bright soul of the sad year,
The earth is hell when thou leav'st to appear.

CORANTO (' Spring, the sweet Spring ')

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing—
Cuckoo, jug-jug, pu-we, to-witta-woo!
The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear, aye, birds tune this merry lay—
Cuckoo, jug-jug, pu-we, to-witta-woo!
The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit;
In every street these tunes our ears do greet—
Cuckoo, jug-jug, pu-we, to-witta-woo!

BRAWLES (' Trip and go, heave and ho ! ')

Spring, the sweet Spring!
Trip and go, heave and ho!
Up and down, to and fro;
From the town to the grove,
Two and two, let us rove,
A-maying, a-playing:
Love hath no gainsaying,
So merrily trip and go!
Monsieur Mingo* for quaffing doth surpass,
In cup, in can, or glass.
God Bacchus do me right
And dub me knight Domingo.

*(Note. Saint [Do]mingo was, it is said, the patron saint of topers)

LL AND TESTAMENT

AQUE)

MADRIGAL CON RITORNELLI (' Autumn hath all Summer's fruitful treasure ')

Autumn hath all the Summer's fruitful treasure,
Gone is our sport, fled is poor Croydon's pleasure;
Short days, sharp days, long nights, come on apace,
Ah! who shall hide us from the Winter's face.
Long doth increase, the sickness will not cease,
And here we lie, God knows with little ease.
From Winter, Plague, and Pestilence good Lord deliver us.

London doth mourn, Lambeth is quite forlorn,
Trades cry, Woe worth, that ever they were born;
The want of term* is town and city's harm,
Close chambers do we want to keep us warm.
Long banished must we live from our friends:
This low-built house will bring us to our ends.
From Winter, Plague, and Pestilence good Lord deliver us.

*(Note. The term, i.e., law-term, was necessarily held elsewhere than at London owing to the plague)

SARABAND (' Adieu, farewell earth's bliss ')

Adieu, farewell earth's bliss!
This world uncertain is:
Fond are life's lustful joys,
Death proves them all but toys.
None from his darts can fly;
I am sick, I must die—

Lord, have mercy on us!

Rich men, trust not in wealth,
Gold cannot buy your health;
Physic himself must fade;
All things to end are made;
The plague full swift goes by;
I am sick, I must die—

Lord, have mercy on us!

Beauty is but a flower
Which wrinkles will devour;
Brightness falls from the air;
Queens have died young and fair;
Dust hath closed Helen's eye;
I am sick, I must die—

Lord, have mercy on us!

Strength stoops unto the grave,
Worms feed on Hector brave;
Swords cannot fight with fate;
Earth still holds ope her gate;
Come, come! the bells do cry;
I am sick, I must die—

Lord, have mercy on us!

Wit with his wantonness
Tasteth death's bitterness;
Hell's executioner
Hath no ears for to hear
What vain art can reply:
I am sick, I must die—

Lord, have mercy on us!

Haste therefore each degree,
To welcome destiny;
Heaven is our heritage,
Earth but a player's stage.
Mount we unto the sky;
I am sick, I must die—

Lord, have mercy on us!

Words taken from the Pleasant Comedy of that name written in 1593 by
THOMAS NASHE.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 9th JUNE 1960

at 5.0 p.m.

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NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS
ALLOWED AT THESE MEETINGS.

These private meetings are a part of the educational course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the pupils in each other's progress.

PROGRAMME

- HAYDN** QUARTET in E Flat, Op.64, No.6, (1st movement)
—Two Violins, Viola & Violoncello
Allegretto
HELEN EDWARDS
JULIET DAVEY
FELICITY ALLWOOD
MARY ROBERTS Watson Forbes, F.R.A.M.
- HANDEL** RECIT. "Armida, dispietata!" } ("Rinaldo")
ARIA : "Lascia ch'io pianga" }
ANN HODD Eva Turner, F.R.A.M.
Pianoforte: Kathleen Holgate
- JOHN EMELEUS** SONATINA (MS.)—Pianoforte. Howard Ferguson, D.Mus.,
(Student) *Allegretto* Hon. R.A.M.
Tempo di Valse, Lento
Rondo, Allegro
MICHAEL DUNN Reginald Paul, F.R.A.M.
- BACH** PARTITA in D minor (3rd & 4th movements)
—Violin
Sarabande
Gigue
BERYL AUTY Rosemary Rapaport, F.R.A.M.
Associated Board Scholar
- ALESSANDRO**
BESOZZI SONATA in C—Oboe
Andante; Allegro; Larghetto; Allegretto
SHEILA HODGKINSON Margaret Eliot, Hon. R.A.M.
Pianoforte: Priscilla Naish
- BEETHOVEN** SONATA in F, Op.17—Horn & Pianoforte
Allegro moderato
Poco adagio, quasi andante
Rondo, Allegro moderato—Allegro molto
JAMES WARBURTON Charles Gregory, Hon. R.A.M.
SVEN WEBER Harry Isaacs, F.R.A.M.
- PAUL HINDEMITH** SONATA (1938)—Pianoforte Duet
(1st & 2nd movements)
Massig bewegt
Lebhaft
GILLIAN HEPTON
NEIL DODD Eric Grant, F.R.A.M.
- BLOCH** "PAYSAGES" (Three Landscapes)
—Two Violins, Viola & Violoncello
"North"
"Alpestre"
"Tongataboo"
HOWARD DAVIS
CAROL PHILLIPS
THEO CROWDER
VIRGINIA NAGELSCHMIDT Watson Forbes, F.R.A.M.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

THURSDAY, 16th JUNE, 1960

at 5 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

BEETHOVEN

QUARTET in F, Op. 135

—Two Violins, Viola & Violoncello

Allegretto

Vivace

Lento assai, cantante e tranquillo

"Der schwer gefasste Entschluss"

Grave ("Muss es sein?")—

Allegro ("Es muss sein!")

DIANA CUMMINGS,

Associated Board Scholar

CRAWFORD MASSEY

JOHN CHAMBERS

RUTH BENNETT,

Associated Board Scholar

VAUGHAN WILLIAMS

SONG CYCLE:

"On Wenlock Edge" (A. E. Housman)

—Tenor Voice, Pianoforte, Two Violins,
Viola & Violoncello

"On Wenlock Edge"

"From far, from eve and morning"

"Is my team ploughing?"

"Oh, when I was in love with you"

"Bredon Hill"

"Clun"

DAVID PALMER,

Lee Scholar

VALERIE PARDON

JULIAN CUMMINGS

LOUIS ULLMANN

GRAEME SCOTT

PETER WILLISON,

Associated Board Scholar

YORK BOWEN *

PHANTASY QUINTET, Op. 93 (MS.)

—Bass Clarinet, Two Violins,

Viola & Violoncello

HALE HAMBLETON

DENNIS SIMONS,

Eda Kersey Exhibitioner

JOHN ALLAN

CLARE SANTER

NEIL GLYN-WILKINSON

* Ex-student



ROYAL ACADEMY OF MUSIC
MARYLEBONE ROAD, LONDON, N.W.1.

HOWARD DE WALDEN
GOLD MEDAL
for Dramatic Art

Adjudicator :

JOHN COUNSELL

The Scenes directed by :

GEOFFREY CRUMP

Tuesday, 21st June, 1960, at 2 p.m.

Costumes under the direction of GRETA COLSON

Stage Manager DIANA McCALL

Assistant Stage Managers ... WENDY ANDERSON
ANNETTE WILLIAMS

ANN CAFFRY
SUSAN WERDMULLER

1. MARY STUART *Stephen Spender*
(Act III, Scenes iii & iv)

Mary	...	...	Moyra Balhatchet
Elizabeth	...	...	Jennifer Thompson
Talbot	...	...	Thomas Hawkes
Leicester	...	...	Stanley Johnson
2. ANTIGONE *Jean Anouilh*
(from Act I)

Antigone	...	...	Jennifer Kerr-Cross
Nurse	...	...	Valerie Vincent
Ismene	...	...	Joanna Edwards
3. MOURNING BECOMES ELEKTRA *Eugene O'Neill*
(The Homecoming, Act II)

Lavinia	...	...	Valerie Bland
Christine	...	...	Bronwen Williams
4. THE FANATICS *Miles Malleson*
(from Act II)

Gwen	...	...	Diana McCall
Frankie	...	...	Christine Barton
Margaret	...	...	Susan Haycock
5. A RESOUNDING TINKLE *N. F. Simpson*

Middie Paradock	...	...	Diana Walker
Bro Paradock	...	...	Thomas Hawkes
Uncle Ted	...	...	Jane Allison
6. ROOTS *Arnold Wesker*
(from Act I)

Beattie	...	...	Anne Stallybrass
Jeannie	...	...	Jill Burnett
7. A HOT SUMMER NIGHT *Ted Willis*
(from Act II)

Nell	...	...	Kitty Ware
Kathie	...	...	Marie Hayward
8. FANNY'S FIRST PLAY *G. B. Shaw*
(Act I)

Dora	...	...	Jeanette Mair
Mrs. Gilbey	...	...	Deirdre Loombe
Mr. Gilbey	...	...	Stanley Johnson
Maid	...	...	Jill Burnett
9. BETWEEN THE SOUP AND THE SAVOURY *Gertrude Jennings*

Parlour-maid	...	...	Jennifer Phillips
Kitchen-maid	...	...	Jill Hamley
Cook	...	...	Rosemary Trench-Smith



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

PIANOFORTE RECITAL

by

JOHN
CONSTABLE

WEDNESDAY, 22nd JUNE 1960

at 8.15 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

PROGRAMME

BACH

PRELUDE and FUGUE in F minor
(Book 1, No. 12 of the "48")

BEETHOVEN

SONATA in E, Op. 109
Vivace, ma non troppo—Adagio espressivo
Prestissimo
Andante con variazioni, Andante molto cantabile
ed espressivo

INTERVAL

ALAN

RAWSTHORNE FOUR BAGATELLES
Allegro
Allegretto
Presto non assai
Lento

DEBUSSY

THREE PRELUDES (from Book 2)
 "La Puerta del Vino"
 "Bruyères"
 "General Lavine—eccentric"

CHOPIN

BALLADE No.1 in G minor, Op.23

This is one of a series of Recitals which are being given by young artists who have been awarded their Recital Diploma.

John Constable was awarded Recital Diploma at the Annual Examinations in July 1959.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 23rd JUNE, 1960

at 5 p.m.

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PROGRAMME

CHRISTOPHER STEEL **QUARTET (MS.) Op.77** John Gardner, *Hon. R.A.M.*
(Student) —Two Violins, Viola & Violoncello

Moderato

Molto moderato

Allegro non troppo

Allegro vivace

DIANA CUMMINGS,

Associated Board Scholar

CRAWFORD MASSEY

JOHN CHAMBERS

RUTH BENNETT,

Associated Board Scholar

Watson Forbes, *F.R.A.M.*

SEBASTIAN FORBES **SONATINA (MS.)—Pianoforte.** Howard Ferguson, *D.Mus.*,
(Student) *Poco adagio—Allegretto—Poco adagio* *Hon. R.A.M.*

Andante

Allegro non troppo (with apologies to "Three Blind Mice")

PRABHU SINGH,

Guy Jonson, *F.R.A.M.*

Bach & Beethoven Scholar

PAUL HINDEMITH

"Geburt Maria"

"Die Darstellung Maria im Tempel" } ("Das Marienleben")

"Rast auf der Flucht in Ägypten" }

MARGARET WARD

Eric Greene, *F.R.A.M.*

Pianoforte: Timothy Baxter

BEETHOVEN

SONATA in C, Op.53 ("Waldstein")

(2nd & 3rd movements)—Pianoforte

Introduzione. Adagio molto

Rondo. Allegretto moderato

GLORIA SAARINEN,

Frederic Jackson, *F.R.A.M.*

VITALI

CHACONNE—Violin

ROSEMARY ELLISON

David Martin, *F.R.A.M.*

Sainton Dolby Scholar

Pianoforte: Christina Mason

DMITRY

KABALEVSKY

SONATA No.3 in F, Op.46 (1st movement)

—Pianoforte

Allegro con moto

MICHAEL DAVIS

Max Pirani, *Hon R.A.M.*

MOZART

QUARTET in G minor, K.478 (1st movement)

—Pianoforte, Violin, Viola & Violoncello

Allegro

BETTY HUDSON

SUZANNE BAREAU

ROSIA PASTEUR

SHEILA NICOLSON

Watson Forbes, *F.R.A.M.*



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

THURSDAY, 30th JUNE, 1960

at 5 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

BEETHOVEN

VARIATIONS in G, Op.121a ("Kakadu")

—Pianoforte, Violin & Violoncello

RITA ARNOLD

LOUIS ULLMANN

CAROLINE STEEN

ERNEST WALKER

QUINTET in B flat minor (MS.)

—Horn, Two Violins, Viola & Violoncello

Andante non troppo

Vivace con fuoco—Adagio

Allegretto grazioso

ANTHONY RANDALL

SYDNEY MANN,

Associated Board Scholar

PETER MAYES

NORRIS BOSWORTH

PETER WILLISON,

Associated Board Scholar

RICHARD STRAUSS METAMORPHOSEN

—Study for 23 solo strings

Violins

John Georgiadis

Kenneth Sillito

Sydney Mann

Diana Cummings

Julian Cummings

Ita Herbert

Crawford Massey

Dennis Simons

Barbara Chipper

John Greensmith

Violas

Norris Bosworth

John Chambers

Graeme Scott

Clare Santer

Felicity Allwood

Violoncellos

Ruth Bennett

Peter Willison

John Sephton

John Boyce

Adam Skeaping

Double Basses

Leroy Cowie

John Simms

Trevor Lowe

Conductor : Nicholas Braithwaite



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, 2nd JULY 1960

at 2.30 p.m.

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Programme

VAUGHAN WILLIAMS
(arr: Gordon Jacob)

FOLKSONG SUITE
"Seventeen come Sunday"
"Folksongs from Somerset"
"My bonnie boy"
FIRST ORCHESTRA
Conductor: RITA SHARPE

MOZART

TWELVE VARIATIONS on "Ah! vous dirai-je, Maman",
K. 265—Pianoforte
LAWRENCE COOPER (LCC)

HANDEL

"Fitzwilliam" Sonata No. 3
—Flute
IAN MACLEOD (LCC)
Pianoforte: KATHLEEN MOY (Essex)

RAMEAU
SCHUMANN
SWINSTEAD *

"Le Rappel des oiseaux"
Romance in B flat, Op. 124, No. 11 } —Pianoforte
Waltz in E flat }
DAVID CHARLTON (Middlesex)

GASPAR CASSADÓ

"Requiebro"—Violoncello
SYLVIA MANN (Essex)
Pianoforte: Marjorie Dutton †

arr: **GEOFFREY SHAW**
BENJAMIN BRITTEN

"The Agincourt Song" (Unison song with descant)
"The Little Sweep" (from "Let's make an opera")
CHOIR "B"
Pianoforte: Jacqueline Bolton †

PURCELL
arr: **MOERAN**

"Evening Hymn" (Unison song)
"It was a lover and his lass" (Two-part song)
CHOIR "A"
Pianoforte: Yvonne Blair †

DEBUSSY

PRELUDE: "Minstrels" (Book 1. No. 12)—Pianoforte
MARGARET EULING (LCC)

IVOR FOSTER *

RONDO in C, Op. 10, No. 2—Bassoon
ROGER HELLYER (Essex)
Pianoforte: DAVID ASATER (East Ham)

JOHN IRELAND

"The Towing path" } —Pianoforte
"Puck's birthday" }
HEATHER DANIELL (Middlesex)

COUPERIN

Treizième Concert à deux Violoncelles
Prelude; Air; Sarabande; Chaconne légère
JENNIFER SAXTY (Middlesex)
CHRISTOPHER VAN KAMPEN (Middlesex)

† Member of the Graduate Course

* Ex-student



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

of the

SECOND ORCHESTRA

Conductor :

MAURICE MILES, F.R.A.M.

AND MEMBERS OF THE CONDUCTORS' CLASS

DUKE'S HALL

TUESDAY, 12th JULY 1960

at 2.30 p.m.

PROGR

THE NATIONAL

BEETHOVEN OVERTURE : " Egmont ", Op.84
Conductor : **CHRISTOPHER TAYLOR**

ELGAR SERENADE in E minor, Op.20
(2nd & 3rd movements)
Larghetto
Allegretto
Conductor : **NICHOLAS BRAITHWAITE**

SIBELIUS SYMPHONY No.1 in E minor, Op.36
(4th movement)
Finale (quasi una fantasia).
Andante—Allegro molto
Conductor : **CHRISTOPHER BALL**

BEETHOVEN CONCERTO No.4 in G, Op.58
(1st movement)
—Pianoforte & Orchestra
Allegro moderato
DAVID CARHART

INTERVAL

The Performing Right Society has
use of its repertoire, and the com-
posers and the owners of the co-
for their generosity in foregoing the

FLAMME

NATIONAL ANTHEM

JOHANN

STRAUSS

OVERTURE: "Die Fledermaus"

Conductor: **DINAH BARSHAM**

RAVEL

"PAVANE pour une infante défunte"

Conductor: **DONALD CARPENTER**

MOZART

CONCERTO No.4 in E flat, K.495

—Horn & Orchestra

Allegro moderato

Romanza. Andante

Rondo. Allegro vivace

ANTHONY RANDALL

BRAHMS

"TRAGIC" OVERTURE, Op.81

Conductor: **JOHAN VAN DER MERWE**

THE ORCHESTRA

First Violins

Cummings, Diana
Kriebel, Jill
Allan, John
Board, Joan
Duffy, Kevin
Goodall, David
Harris, Eileen
Hart, Carol
Langridge, Philip
Mackain, Helen
Richards, Patricia
Robinson, Valerie
Smith, Graham
Takahashi, Noriko
Thorpe, Susan
Yendoll, Vyvyan

Second Violins

Davey, Juliet
Milford, Phillida
Adey, Christopher
Bareau, Suzanne
Barron, Louine
Berthoud, Caroline
Garrett, Cherry
Gibbons, Miriam
Hardwick, Patricia
Hilton, Margaret
Johnston, Brian
Lowther, Thomas
McKinnon, Laura
Morris, Susannah
Palmer, Priscilla
Phillips, Carol
Piper, Faith
Shillito, Susan

Violas

Allwood, Felicity
Farmer, Charmian
Burrill, Jennifer
Carrington, Diana
Markson, Edward
Morrish, Elaine
Nash, Jill
Winter, Sally-Ann
Yorath, Desirée

Violoncellos

Willison, Peter
Gray, Mary
Baker, David
Bosanquet,
Rosamund
Flegg, Katherine
Irwin, Janet
Pritchard, Anthea
Ritchie, Elizabeth
Sutton, Judith
Thorner, Madeleine
Waddington, Tom
Witney, Elizabeth

Double Basses

Greenish, Doris
Green, H.
Lowe, Trevor
Pearce, G. F.

Flutes

du Pré, Hilary
Ben-Tovim, Atarah
Ayre, Jean
Ashbee, Andrew

Oboes

Hodgkinson, Sheila
Keall, Clare
Robinson, Helen
Staveacre, Rachel

Clarinets

Kershaw, Stewart
Ronchetti, Martin
Jowitt, Roy
Daniels, Kate

Bassoons

Knight, David
Giles, Margaret

Horns

Cundall, John
Harris, Ronald
Warburton, James
Randall, Anthony
Shufflebotham, Niel

Trumpets

James, David
Bennett, Gordon
Wythe, Shelagh

Trombones

Braithwaite, Nicholas
Taylor, Christopher
Langston, S.

Tuba

Grosvenor, Michael

Harp

Morley, Sarah

Timpani & Percussion

Webster, Jean
and members of the
Conductors' Course



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

of the

SECOND ORCHESTRA

Conductor :

MAURICE MILES, F.R.A.M.

AND MEMBERS OF THE CONDUCTORS' CLASS

DUKE'S HALL

TUESDAY, 12th JULY 1960

at 2.30 p.m.

PROGRAM

THE NATIONAL

BEETHOVEN

OVERTURE : " Egmont ", Op.84

Conductor : **CHRISTOPHER TAYLOR**

ELGAR

SERENADE in E minor, Op.20

(2nd & 3rd movements)

Larghetto

Allegretto

Conductor : **NICHOLAS BRAITHWAITE**

SIBELIUS

SYMPHONY No.1 in E minor, Op.36

(4th movement)

Finale (quasi una fantasia).

Andante—Allegro molto

Conductor : **CHRISTOPHER BALL**

BEETHOVEN

CONCERTO No.4 in G, Op.58

(1st movement)

—Pianoforte & Orchestra

Allegro moderato

DAVID CARHART

INTERVAL

The Performing Right Society has granted the use of its repertoire, and the concert composers and the owners of the copyright, for their generosity in foregoing the fee

RAMME

NATIONAL ANTHEM

JOHANN

STRAUSS

OVERTURE: "Die Fledermaus"

Conductor: **DINAH BARSHAM**

RAVEL

"PAVANE pour une infante défunte"

Conductor: **DONALD CARPENTER**

MOZART

CONCERTO No.4 in E flat, K.495

—Horn & Orchestra

Allegro moderato

Romanza. Andante

Rondo. Allegro vivace

ANTHONY RANDALL

BRAHMS

"TRAGIC" OVERTURE, Op.81

Conductor: **JOHAN VAN DER MERWE**

P21 2854

THE ORCHESTRA

First Violins

Cummings, Diana
Kriebel, Jill
Allan, John
Board, Joan
Duffy, Kevin
Goodall, David
Harris, Eileen
Hart, Carol
Langridge, Philip
Mackain, Helen
Richards, Patricia
Robinson, Valerie
Smith, Graham
Takahashi, Noriko
Thorpe, Susan
Yendoll, Vyvyan

Second Violins

Davey, Juliet
Milford, Phillida
Adey, Christopher
Bareau, Suzanne
Barron, Louine
Berthoud, Caroline
Garrett, Cherry
Gibbons, Miriam
Hardwick, Patricia
Hilton, Margaret
Johnston, Brian
Lowther, Thomas
McKinnon, Laura
Morris, Susannah
Palmer, Priscilla
Phillips, Carol
Piper, Faith
Shillito, Susan

Violas

Allwood, Felicity
Farmer, Charmian
Burrill, Jennifer
Carrington, Diana
Markson, Edward
Morrish, Elaine
Nash, Jill
Winter, Sally-Ann
Yorath, Desiree

Violoncellos

Willison, Peter
Gray, Mary
Baker, David
Bosanquet,
Rosamund
Flegg, Katherine
Irwin, Janet
Pritchard, Anthea
Ritchie, Elizabeth
Sutton, Judith
Thorner, Madeleine
Waddington, Tom
Witney, Elizabeth

Double Basses

Greenish, Doris
Green, H.
Lowe, Trevor
Pearce, G. F.

Flutes

du Pre, Hilary
Ben-Tovim, Atarah
Ayre, Jean
Ashbee, Andrew

Oboes

Hodgkinson, Sheila
Keall, Clare
Robinson, Helen
Staveacre, Rachel

Clarinets

Kershaw, Stewart
Ronchetti, Martin
Jowitt, Roy
Daniels, Kate

Bassoons

Knight, David
Giles, Margaret

Horns

Cundall, John
Harris, Ronald
Warburton, James
Randall, Anthony
Shufflebotham, Niel

Trumpets

James, David
Bennett, Gordon
Wythe, Shelagh

Trombones

Braithwaite, Nicholas
Taylor, Christopher
Langston, S.

Tuba

Grosvenor, Michael

Harp

Morley, Sarah

Timpani & Percussion

Webster, Jean
and members of the
Conductors' Course



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

FIRST PERFORMANCE
of
THE LODGER

Music by PHYLLIS TATE

Libretto by DAVID FRANKLIN

On Thursday, 14th July, 1960

Performances also on

Friday, 15th; Saturday, 16th; Monday, 18th;
and Tuesday, 19th July, at 7.30 p.m.

Conductors :

MYERS FOGGIN (14th, 16th and 19th)

TERENCE LOVETT (15th and 18th)

Producer :

DOROTHY PATTINSON

Designer :

JENNIFER AGNEW

THE LODGER

An opera by Phyllis Tate
with libretto by David Franklin
adapted from the novel by Mrs. Belloc-Lowndes

NOTE:

The novel of Mrs. Belloc-Lowndes is based to a great extent on fact. In the early 1880s there was an unknown maniac nicknamed "Jack the Ripper". He killed a large number of women of low repute in quick succession in London, and then disappeared, never to be heard of again.

There are several theories as to his identity, the most likely being that he was a member of an aristocratic family, who had the whole thing 'hushed up' and secreted him in a mental home for the rest of his life.

Act I, Scene 1

The scene is in London, during a foggy November in the 1880s. George and Emma Bunting are two retired servants, who have sunk their savings in a lodging house in the Marylebone Road. But they are unsuccessful and nearly penniless. The newspapers are full of the latest murder committed by 'Jack the Ripper'. A stranger comes to the house, and rents a room. The Buntings are overjoyed—until suddenly they hear their new Lodger savagely chanting a wild denunciation of the wickedness of Babylon. (The text from Revelation, XVII).

Joe Chandler, a young detective, calls to see them. He is in love with their daughter Daisy, who is in service in the country. George teases Joe about the police's inability to catch 'the Ripper'. Joe says Mr. Bunting is wrong and reads out in detail a full description of 'the Ripper'. As he reads, the Lodger goes out. Emma sees him as he passes the window, and realises with horror that he exactly fits the description of the wanted murderer.

Act I, Scene 2

A week later, a Cockney birthday party is celebrating in the road. They hurry away to visit a public house where 'the Ripper' has just committed another murder.

Daisy comes home unexpectedly—she is disturbed to find her mother altered, tense and worried. Emma searches the Lodger's room. She finds a painting of a woman that has been fiercely slashed. She is discovered in the room by the Lodger himself—he angrily dismisses her. George, Daisy and Joe find Emma deeply upset. The chorus of revellers returns, drunken and more savage than before. Yet another murder has been discovered, and the scene ends with the full ensemble, the chorus growing wildly exultant, the Buntings and Joe concerned over Emma, and the Lodger declaiming his biblical texts more fiercely than ever.

Interval of fifteen minutes

Act II, Scene 1

Very late the next night, Daisy is chattering beside the fire, but her mother is too absorbed to pay attention. Emma sends Daisy up to bed, and waits for George who is out working as an extra waiter at a City banquet. She is increasingly filled with tension and torn between her growing certainty that the Lodger is 'Jack the Ripper', her sympathy with him, and her instinctive understanding that he is racked by some sickness of the mind, and so forced into his cruelties. George Bunting and the Lodger meet on the way home. They accidentally brush against each other, and later, when George and Emma are together, they discover that George has blood on his hands. Emma, her pity for the Lodger still uppermost, immediately makes a hysterical attempt to conceal the evidence of the blood.

Act II, Scene 2

George and Emma, returning home, meet on the doorstep. By now they are both sure that their Lodger is 'Jack the Ripper'. By mischance they have left Daisy alone in the house, and they are anxious lest the Lodger might have harmed her while they were out. To their relief, however, they find that Joe is there: he asks George's permission to marry Daisy. Emma comes from the kitchen and meets the Lodger face to face. They overhear Joe boasting that the police have obtained additional information about 'the Ripper' which is bound to lead to his capture. The Lodger drags Emma into his room, and furiously accuses her of betraying him to the police. He throws her to the ground, and disappears into the night.

Epilogue

For George and Emma there is a desperate choice. They now admit to each other their knowledge of who the Lodger is. Are they to tell the police? If they do so, they know that a sick man will be hung. Emma finds the Bible on the Lodger's table open at the text: "And now abideth faith, hope and charity—these three, but the greatest of these is charity". She reads it aloud, she and George look at each other in silence and the curtain falls.

Characters in order of their appearance

	<u>July 14th, 16th & 19th</u>	<u>July 15th & 18th</u>
EMMA BUNTING 	JEAN EVANS	MARJORIE BIGGAR
GEORGE BUNTING, Emma's husband	WILLIAM McCUE	EMYR GREEN
THE LODGER 	DAVID BOWMAN	JOHN GIBBS
JOE CHANDLER, a detective 	JOHN WAKEFIELD	DAVID PALMER
DAISY, the Bunting's daughter 	ANGELA JENKINS	MARGARET SMITH
Paper Boy 	JEAN DODD	IRIS WILTON
A Policeman 	MICHAEL DUNN	MICHAEL DUNN

Various individual chorus parts played by :

LESLEY TREMETHICK

JOHN BANTICK, WILFRID CLARKE-JONES, FRANK DOOLAN,
PETER HUTCHINGS, PHILIP LANGRIDGE, KENNETH REYNOLDS.

Chorus :

JEAN HAMMOND, MURIEL HORTON, HAZEL JENKINS,
ANN KIRK, JEANETTE MASSOCCHI, CAROL MUDIE,
DOROTHY RICHARDSON, MARGARETTE WILLIAMS.

DIRECTOR of Opera 	MYERS FOGGIN
Assistants to the Director of Opera 	{ TERENCE LOVETT
	{ REX STEPHENS
Music Assistants 	{ STEUART BEDFORD,
	{ FRANK DOOLAN
	{ MICHAEL DUNN
Stage Managers 	{ MURIEL HORTON
	{ CAROL MUDIE
	{ LESLEY TREMETHICK
Wardrobe Mistresses 	{ JEAN HAMMOND
	{ DOROTHY RICHARDSON
	{ DAWN SMITH
Lighting 	{ VALERIE BLAND
	{ VALERIE VINCENT
Lighting effects by 	Strand Electric
Furniture by 	Old Times Furnishing Co.
Costumes by 	B. J. Simmons & Co. (1941) Ltd.
Wigs and Make-up by 	"BERT"

OPERA ORCHESTRA

First Violins

Georgiadis, John
Cummings, Diana
Simons, Dennis
Sedgwick, Prunella
Underwood, Brian
Simans, Robert

Second Violins

Massey, Crawford
Mayes, Peter
Chipper, Barbara
Bureau, Richard

Violas

Bosworth, Norris
Chambers, John
Scott, Graeme

Violoncellos

Bennett, Ruth
Skeaping, Adam
Roberts, Mary

Double Basses

Greenish, Doris
Walton, John

Flutes

Haslam, David
Lockwood, Alan

Piccolo

Lockwood, Alan

Oboes

Thomas, Judith G.
Clarke-Jones, Irene

Cor Anglais

Clarke-Jones, Irene

Clarinets

West, Richard
Hambleton, Hale

Bass Clarinet

Hambleton, Hale

Bassoons

Waters, A. R.
Knight, David

Horns

Harris, Ronald
Randall, Anthony
Warburton, James
Ogonovsky, Michael

Trumpets

James, David
Bennett, Gordon

Trombones

Braithwaite, Nicholas
Taylor, Christopher
Langston, S.

Timpani

Webster, Jean

Percussion

Norrington, Cecil
Ayre, Jean

Pianoforte

Cunliffe, Christine

Celeste

Bedford, Stuart

"The Lodger", by Phyllis Tate, who was a student of the Royal Academy of Music from 1928 to 1932, was commissioned and has been produced by the Royal Academy of Music with the help of the Manson Fund. This fund, designed to assist past and present composition students of the Academy, was founded by the late Mr. William Manson in memory of his son, William Braithwaite Manson, a composition scholar of the Academy, who was killed on the Somme in July, 1916.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1

JUNIOR SCHOOL CONCERT

SATURDAY, 16th JULY, 1960

at 2.30 p.m.

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PROGRAMME

BEETHOVEN

TRIO in C minor, Op.1, No.3
—Pianoforte, Violin & Violoncello
Allegro con brio
Andante cantabile, con variazioni
Menuetto. *Quasi allegro*
Finale. *Prestissimo*
LENIA MENTZIS
PETER THOMAS
RICHARD HOLMES

HELLER BEETHOVEN

"Sleepless nights", Op.82, No.3 in G } —Pianoforte
Bagatelle in G minor, Op.119, No.1 }
JOHN CARDALE

STEIBELT

"La contredanse anglaise"—Violin
BENEDICT CRUFT
Pianoforte: Neil Dodd †

SCARLATTI

SONATA in C minor, L.352—Pianoforte
Allegro
ASHLEY COOPER

ARNE (arr. Harold Craxton)

SONATA No.5 in B flat—Violoncello
Poco largo; *Gavotta, allegro*
WINIFRED BEESTON
Pianoforte: JOHN CARDALE

CHOPIN

NOCTURNE in F minor, Op.55, No.1—Pianoforte
MARGARET MISKIN

FAURÉ

BERCEUSE, Op.16—Violoncello
WINIFRED BEESTON
Pianoforte: Margaret Beeston †

CHOPIN

TWO STUDIES—Pianoforte
Op. posth. No.1 in F minor
Op.25, No.4 in A minor
LENIA MENTZIS

MENDELSSOHN

CONCERTO in E minor, Op.64 (1st movement)
—Violin
Allegro molto appassionato
PETER THOMAS
Pianoforte: Judith Thomas †



ROYAL ACADEMY OF MUSIC

DISTRIBUTION OF PRIZES

by

H.R.H. THE DUCHESS OF GLOUCESTER

Duke's Hall

Thursday, 21st July, 1960 at 3.0 p.m.

THE NATIONAL ANTHEM

REPORT BY THE PRINCIPAL

DISTRIBUTION OF PRIZES

MUSIC

RICHARD STRAUSS

METAMORPHOSEN—Study for 23 solo strings

Violins

John Georgiadis
Kenneth Sillito
Sydney Mann
Diana Cummings
Julian Cummings
Ita Herbert
Crawford Massey
Dennis Simons
Barbara Chipper
John Greensmith

Violoncellos

Ruth Bennett
Peter Willison
John Sephton
John Boyce
Adam Skeaping

Violas

Norris Bosworth
John Chambers
Graeme Scott
John White
Felicity Allwood

Double Basses

Doris Greenish
John Simms
Trevor Lowe

Conductor : Nicholas Braithwaite

VOTE OF THANKS

TO

H.R.H. THE DUCHESS OF GLOUCESTER



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, 23rd JULY 1960

at 2.30 p.m.

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Programme

HANDEL
(arr. David Stone *)

BEETHOVEN

SUITE No.2 from "The Water Music"
Pomposo; Moderato; ~~Horpipe~~

CONCERTO No.1 in C, Op.15 (1st movement)

—Pianoforte & Orchestra

Allegro con brio

VALERIE MOORE (Essex)

FIRST ORCHESTRA

Conductor: RITA SHARPE

BACH

PARTITA No.2 in C minor (1st movement)

—Pianoforte

Sinfonia: Grave adagio—Andante—Allegro

MAUREEN MOORS (Middlesex)

FAURE

FANTASIE, Op.79

—Flute & Pianoforte

KATHLEEN MOY (Essex)

TESSA ORMANDY (Middlesex)

HOWARD

FERGUSON

Five Bagatelles—Pianoforte

STELLA JORDAN (Essex)

HANDEL

BENJAMIN BRITTEN

"O lovely peace" (Judas Maccabæus) (Two-part)

"The Rainbow" (Two-part)

CHOIR "C"

Pianoforte: Beryl Jones †

BYRD (arr. Fellowes)

WARLOCK

"Cradle song" (Three-part)

"Yarmouth Fair" (Unison)

CHOIR "D"

Pianoforte: Rae Jackson †

ZOLTÁN KODÁLY

"Hymn to St. Stephen" (Four-part)

SENIOR CHOIR

DVOŘÁK

CONCERTO in B minor, Op.104 (2nd movement)

—Violoncello

Adagio ma non troppo

JENNIFER SAXTY (Middlesex)

Pianoforte: ELIZABETH BENNETT (Middlesex)

RACHMANINOV

SUITE No.2, Op.17 (3rd & 4th movements)

—Two Pianofortes

Romance; Tarentella

VALERIE GRIGGS (Essex)

TESSA ORMANDY (Middlesex)

*Orch. badly
disintegrated by
absenteeism.*

*Orch. (ached grip
H.S. no help - all
beethoven and
tempo too quick
for H.S. After
her first entry
she showed it
down (sola
was right)*

Too far

V.g.

*V.g. in ed.
correct*

*best we have had for
some time*

Animated & colourful

*more force. V.e.
the playing had so
much more
authority*

*Ex. David Baker - positive & with
authority*

*good stuff - sound & style
well rang out for high
now more
now showing*

*Ex. well
from both.
ex. sailing*

† Member of the Graduate Course

* Ex-student

CHAPPELL CONCERT GRAND PIANOFORTE



ROYAL ACADEMY OF MUSIC

Programme of
LONDON MUSIC SEMINAR
1960



SATURDAY	2.30 p.m.	Style and Interpretation in Music	<i>Sir Thomas Armstrong</i>
July 30th			
	3.45 p.m.	Tea in the Theatre to meet Lecturers	
	4.30 p.m.	Pianoforte Recital	<i>Valerie Tryon</i>
MONDAY	10.0 a.m.	A study of Chopin based upon the Etudes and Mazurkas (1)	<i>Harold Craxton</i>
August 1st			
	11.30 a.m.	Extemporization as a factor in the development of music	<i>Sir Thomas Armstrong</i>
TUESDAY	10.0 a.m.	The choice of music for teaching purposes	<i>Joan Last</i>
August 2nd			
	11.30 a.m.	A study of Chopin based upon the Etudes and Mazurkas (2)	<i>Harold Craxton</i>
WEDNESDAY	10.0 a.m.	A study of Chopin based upon the Etudes and Mazurkas (3)	<i>Harold Craxton</i>
August 3rd			
	11.30 a.m.	Chamber Music Recital	<i>Senior students of the Royal Academy of Music</i>

ROYAL ACADEMY OF MUSIC

LONDON MUSIC SEMINAR, 1960

RECITAL

VALERIE TRYON

(Pianoforte)

Saturday, 30th July, at 4.30 p.m.

MOZART

SONATA in C, K.545

Allegro

Andante

Rondo. Allegretto

CHOPIN

SONATA in B flat minor, Op.35

Grave—Doppio movimento

Scherzo

Marche funèbre. Lento

Finale. Presto

RAVEL

"Jeux d'eau"

"Pavane pour une infante défunte"

LISZT

Transcendental study No. 10 in F minor

Consolation No. 3 in D flat

BALAKIREV

"Islamey", fantaisie orientale

ROYAL ACADEMY OF MUSIC

LONDON MUSIC SEMINAR, 1960

RECITAL

VALERIE TRYON

(Pianoforte)

Saturday, 20th July, at 4.30 p.m.

SONATA No. 2, K. 595

Allegro

Andante

Rondo, Allegretto

SONATA No. 3, K. 595

Grave—Doppio movimento

Schwan

Marche in E-flat

Finale, Allegretto

Chaconne

Chaconne pour une infinité de fois

Transcendental Study No. 10 in E minor

Concerto No. 3 in D flat

Finale, Allegretto

THURSDAY	10.0 a.m.	The sustaining pedal in pianoforte playing	<i>Frank Merrick</i>
August 4th	11.30 a.m.	Poetry and music	<i>Sir Thomas Armstrong</i>
FRIDAY	10.0 a.m.	Tone and time gradation in pianoforte playing	<i>Frank Merrick</i>
August 5th	11.30 a.m.	Bach's "Goldberg" Variations played on the harpsichord by George Malcolm, with a short introductory comment by Sir Thomas Armstrong	
SATURDAY	10.0 a.m.	Technique and interpretation in pianoforte music (Liszt to Debussy)	<i>Max Pirani</i>
August 6th	11.30 a.m.	Technique and interpretation in pianoforte music (Debussy to Schönberg)	<i>Max Pirani</i>
MONDAY	10.0 a.m.	Practice makes perfect	<i>Myers Foggin</i>
August 8th	11.30 a.m.	Discussion session to sum up the work of the Seminar	

Frank Mendel

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Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

DUKE'S HALL

THURSDAY, 6th OCTOBER, 1960

at 5 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

W. F. BACH
(transc. Y. Pessl)

SONATA in C minor
—Viola & Pianoforte

Adagio e mesto

Allegro non troppo

Allegro scherzando

JOHN CHAMBERS

CHRISTINA MASON

STRAUSS

"Morgen!", Op. 27, No. 4

"Für funfzehn Pfennige", Op. 36, No. 2

"Die Nacht", Op. 10, No. 3

"Zueignung", Op. 10, No. 1

JEAN EVANS, Helen Eames Scholar

Pianoforte: Neil Dodd

ANON (c. 1735)
(transc. H. Craxton)

BACH—BUSONI

WILLIAM ALWYN *

Siciliano & Rigadon

Chaconne in D minor

Sonata alla Toccata

Maestoso—Allegro ritmico e jubilante

Andante con moto e semplice

Molto vivace

PHILIP JENKINS

}—Pianoforte

* Ex-student



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 13th OCTOBER, 1960

at 5.0 p.m.

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ALLOWED AT THESE MEETINGS.

These private meetings are a part of the educational course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the pupils in each other's progress.

PROGRAMME

- LISZT Introduction and Fugue: "Ad nos, ad salutarem undam"
—Organ
DAVID ROBINSON C. H. Trevor, *M.A., Hon. R.A.M.*
- CHOPIN Barcarolle, Op. 60—Pianoforte
JOHN HIGHAM Ross Pratt, *F.R.A.M.*
- RAVEL "Tzigane"—Violin & Pianoforte
DENNIS SIMONS, Frederick Grinke, *F.R.A.M.*
 Rowsby Woof Scholar
NEIL DODD Eric Grant, *B.Mus., F.R.A.M.*
- DEBUSSY "La terrasse des audiences du clair de lune"
 (Preludes, Bk.II, No. 7)
 "Masques"
 —Pianoforte
JUDITH A. THOMAS Vivian Langrish, *F.R.A.M.*
- JOHN IRELAND SONATA No. 2 in A minor (1st movement)
 Violin & Pianoforte
 Allegro
BRIAN JOHNSTON Winifred Small, *F.R.A.M.*
GEOFFREY PRATLEY Egerton Tidmarsh, *F.R.A.M.*
- SCHMIDT SONATINE EN TRIO, Op. 85
 —Pianoforte, Flute & Clarinet
HELENE JONES Frederic Jackson, *F.R.A.M.*
ATARAH BEN-TOVIM Gareth Morris, *F.R.A.M.*
RICHARD WEST John Davies, *A.R.A.M.*
-



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 20th OCTOBER, 1960

at 5.0 p.m.

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PROGRAMME

KARG-ELERT Passacaglia and Variations on B.A.C.H.,
Op. 150—Organ
BRIAN TEWSON Douglas Hawkridge, F.R.A.M.

HANDEL SONATA in G minor—Violin
Andante; Allegro; Adagio; Allegretto
MARGARET BEESTON Frederick Grinke, F.R.A.M.
Associated Board Scholar
Pianoforte: Angela Brown

BRAHMS INTERMEZZO in A, Op. 118, No. 2 }
RHAPSODY in G minor, Op. 79, No. 2 }
—Pianoforte
DIANA VON PREUSCHEN Ross Pratt, F.R.A.M.

BEETHOVEN SONATA in F, Op. 24, ("Spring")
(1st movement)—Violin & Pianoforte
Allegro
NORIKO TAKAHASHI Beatrix Marr, F.R.A.M.
GEOFFREY PRATLEY, Egerton Tidmarsh, F.R.A.M.

BARTÓK SUITE, Op. 14—Pianoforte
Allegretto; Scherzo; Allegro; Molto sostenuto
GILLIAN HEPTON Eric Grant, B.Mus., F.R.A.M.

MOZART Adagio, K. 261 }
(arr: Watson Forbes * Rondo, K. 373 } —Viola
& Alan Richardson *)
BARRIE TOWNSEND Watson Forbes, F.R.A.M.
Pianoforte: Terence Pexton



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1

FORTNIGHTLY CONCERT

THURSDAY, 27th OCTOBER, 1960

at 5.0 p.m.

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PROGRAMME

SCHUBERT

QUARTET in A minor, Op. 29 (1st movement)

—Two Violins, Viola & Violoncello

Allegro ma non troppo

JULIET DAVEY

SUZANNE BAREAU

RUTH KING

ELIZABETH BROOM

Sterndale Bennett Scholar

Watson Forbes, F.R.A.M.

HANDEL

(ed. G. Jensen)

SONATA in E—Violin

Adagio ; Allegro ; Largo ; Allegro

PRISCILLA S. PALMER

Pianoforte : Robert Simans

Beatrix Marr, F.R.A.M.

RICHARD STOKER

(Student)

FIVE NOCTURNES (MS.)

—Pianoforte

Lento sostenuto ; Andante sostenuto ;

Andante ; Lento ; Larghetto

RICHARD STOKER

Lennox Berkeley, C.B.E.,

Hon. R.A.M.

John Palmer, A.R.A.M.

LOEILLET

(arr : C. Schroeder)

SUITE in G minor (1st and 3rd movements)

—Violoncello

Allemande ; Gigue

CAROLINE BOSANQUET

Pianoforte : Rosemary Brown

Muriel Taylor, F.R.A.M.

PETER HUTCHINGS

(Student)

THREE SONGS (MSS.)

"Under the greenwood tree"

"Whereto should I express"

"Hey nonny no"

HAZEL JENKINS

Viola : Graeme Scott

Pianoforte : Valerie Pardon

Manuel Frankell, F.R.A.M.

Henry Cummings, F.R.A.M.

RAVEL

Valses nobles et sentimentales

—Pianoforte

DOROTHY ROWSE

Frederic Jackson, F.R.A.M.

KOECHLIN

EIGHT PIECES, from 'Quatorze Chants,' Op. 157a

—Flute & Pianoforte

SEBASTIAN BELL,

Ada Lewis Scholar

STEUART BEDFORD,

Fanny Eliza Beckett Scholar

Gareth Morris, F.R.A.M.

Harry Isaacs, F.R.A.M.



Royal Academy of Music
MARYLEBONE ROAD, LONDON. N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 3rd NOVEMBER, 1960

at 5.0 p.m.

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PROGRAMME

- BRAHMS** INTERMEZZO in E, Op. 116, No. 4
CAPRICCIO in D minor, Op. 116, No. 7
—Pianoforte
RUTH KING Vivian Langrish, F.R.A.M.
- HANDEL** SONATA No. 2 in A minor—Flute
Larghetto ; Allegro ; Adagio ; Allegro
DIANA VON PREUSCHEN Derek Honner, A.R.A.M.
Pianoforte : Erica Goddard
- CHOPIN** VARIATIONS BRILLANTES in B flat, Op. 12
—Pianoforte
CHRISTINE M. CUNLIFFE Leslie England, F.R.A.M.
- STRAUSS** "Freundliche Vision", Op. 48, No. 1
"Heimliche Aufforderung", Op. 27, No. 3
IRIS WILTON Evelyn Langston, F.R.A.M.
Pianoforte : Valerie Pardon
- LISZT** CONCERT STUDY No. 3 in D flat ("Un Sospiro")
—Pianoforte
RACHEL GUTSELL, Max Pirani, Hon. R.A.M.
Elizabeth Stokes Schoiar
- SCHUMANN** ADAGIO and ALLEGRO, Op. 70
—Horn
ANTHONY RANDALL Charles Gregory, Hon. R.A.M.
Pianoforte : Neil Dodd
- RAVEL** "Jeux d'eau"—Pianoforte
DOLA HARRIS, Frederic Jackson, F.R.A.M.
Frank Faulkner Scholar
-



Royal Academy of Music
MARYLEBONE ROAD. LONDON. N.W.1.

THEATRE

Poetry Recital

TUESDAY, 8th NOVEMBER, 1960

at 5.0 p.m.

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EDWARD THOMAS

G. M. HOPKINS

W. B. YEATS

CARL SANDBERG

ARCHIBALD MACLEISH

PHILIPPA URQUHART
(Student)

WORDS

Words
CATHERINE LAMB

The Windhover
MARGUERITE SCOTT

All the words that I utter
ZITA HOWKINS

Precious moments
MELITA BURRELL

Words in time
MARGARET PUMFREY

Four Poems (MSS.)
ANGELA SIMINSON
MARGARET DAY
PHILLIPPA URQUHART

MUSIC

A Symposium spoken by students of the Second Year

TIME

What is our life?

JILL MANSON

**Sonnet 64 : " When I have seen by Time's
fell hand defaced "**

SANDRA DAVIES

Old Age
ANGELA SPAULL

The Retreat

CAROL LEWIS

To the Virgins
ANN CAFFRY

Stanzas from the Immortality Ode
VARA FITZHUGH

Time (MS.)
THIRD YEAR STUDENTS

The Pythoness
WENDY FUSSELL

Andromeda
PHILLIPPA URQUHART

One almost might
KAY ELLIS

Signature for Tempo
ELIZABETH WILKINSON

I could give all to time
MARY SIDWELL

Meeting point
SUSAN INGHAM

The Horses
SECOND YEAR STUDENTS

ECCENTRICITIES

A Symposium spoken by students of the Third Year

OGDEN NASH

**The strange case of the love-lorn
letter writer**
CHRISTINA GRAY

CHORUS

Triumphal March
SECOND YEAR STUDENTS

T. S. ELIOT



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

THURSDAY, 10th NOVEMBER, 1960

at 5 p.m.

The Performing Right Society has granted free permission for the use of its repertoire, and the concert-givers desire to thank the composers and the owners of the copyright of the music performed for their generosity in foregoing the fees to which they are entitled.

Programme

MOZART

QUARTET in D, K. 285

—Flute, Violin, Viola & Violoncello

Allegro

Adagio

Rondo, Allegretto

HILARY DU PRÉ,

Associated Board Scholar

ROSEMARY ELLISON,

Sainton Scholar

GRAEME SCOTT

ADAM SKEAPING

DMITRI

SHOSTAKOVICH

QUARTET No.1 in C, Op. 49

—Two Violins, Viola & Violoncello

Moderato

Moderato

Allegro molto

Allegro

DENNIS SIMONS,

Rowsby Woof Scholar

ROSEMARY ELLISON,

Sainton Scholar

JOHN WHITE,

Charles Oldham Scholar

GREGORY BARON

BEETHOVEN

QUARTET in C, Op. 59, No. 3 ("Rasoumovsky")

—Two Violins, Viola & Violoncello

Introduzione, Andante con moto—Allegro vivace

Andante con moto quasi allegretto

Menuetto, Grazioso

Allegro molto

NANCY CLEMENTS,

Associated Board Scholar

HOWARD DAVIS,

Gowland Harrison Scholar

GRAEME SCOTT

SHELLEY GUNNING



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1

FORTNIGHTLY CONCERT

THURSDAY, 17th NOVEMBER, 1960

at 5.0 p.m.

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PROGRAMME

- BEETHOVEN** **QUARTET** in F minor, Op. 95 (1st movement)
 —Two Violins, Viola & Violoncello
Allegro con brio
 JESSIE BAKER
 JAMES McLEOD
 VYVYAN YENDOLL
 MARY ROBERTS Watson Forbes, F.R.A.M.
- JOHN McLEOD** **SONATINA (MS.) Op. 5** Lennox Berkeley, C.B.E.,
 (Student) —Flute & Oboe Hon. R.A.M.
Allegro amabile
Lento piangevole
Allegro moderato
 ATARAH BEN-TOVIM Gareth Morris, F.R.A.M.
 VALERIE TAYLOR Janet Craxton, F.R.A.M.
 Blumenthal Scholar
- MOZART** **ARIA** : " Con vezzi e con lusinghe "
 (" Il Seraglio ")
 MARGARET HOGGART Evelyn Langston, F.R.A.M.
 Pianoforte : Neil Dodd
- BACH** **SUITE** No. 2 in D minor (1st, 4th & 7th movements)
 —Violoncello
Prelude ; Sarabande ; Gigue.
 ELIZABETH BROOM, Douglas Cameron, F.R.A.M.
 Sterndale Bennett Scholar
- ALBENIZ** " El Puerto " (" Iberia ", Bk. I, No. 2.)
 —Pianoforte
 ZABELITA COVER Max Pirani, Hon. R.A.M.
- BRAHMS** " Es träumte mir ", Op. 57, No. 3.
 " Das Mädchen spricht ", Op. 107, No. 3.
 " Nachtigall ", Op. 97, No. 1.
 JEAN HAMMOND Olive Groves, F.R.A.M.
 Pianoforte : Jeanette Massocchi
- BEETHOVEN** **SONATA** in F, Op. 24 (" Spring ")
 (1st movement)—Violin & Pianoforte
Allegro
 HELEN MACKAIN Rosemary Rapaport, F.R.A.M.
 JUDITH NEWCOMBE Egerton Tidmarsh, F.R.A.M.
- SVEN WEBER** **VARIATIONS & FUGUE (MS)** Arthur J. Pritchard,
 (Student) —Two Pianofortes D.Mus., Hon. R.A.M.
 SVEN WEBER Franz Reizenstein, Hon. R.A.M.
 JACK EVANS Robert Edwards, B.Mus., A.R.A.M.

R.A.M. CLUB.

FOUNDED 1889.

President : MYERS FOGGIN

Past President : OLIVE GROVES

THURSDAY, 17th NOVEMBER 1960, at 7.45 p.m.

OWEN BRANNIGAN

GERALD GOVER

VALERIE TRYON

ALUN HODDINOTT

Pianoforte Sonata, Op. 17

SOMERVELL

SONG CYCLE—"A SHROPSHIRE LAD" (A. E. Housman)

- I. "Loveliest of trees, the cherry now"
- II. "When I was one-and-twenty"
- III. "There pass the careless people"
- IIII. "In summertime on Bredon"
- V. "The street sounds to the soldiers' tread"
- VI. "On the idle hill of summer"
- VII. "White in the moon the long road lies"
- VIII. "Think no more, lad; laugh, be jolly"
- IX. "Into my heart an air that kills"
- X. "The lads in their hundreds"

RAVEL

Jeux d' eau

LISZT

Funérailles

TRADITIONAL

Folk Songs from the North Country

LISZT

Concert Paraphrase on Verdi's "Rigoletto"



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

DUKE'S HALL

THURSDAY, 24th NOVEMBER, 1960

at 5 p.m.

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Programme

IGOR STRAVINSKY

Flutes

Sebastian Bell
Jean Ayre
Michael Lucock

Oboes

Celia Nicklin
Keith Elcombe

Cor Anglais

Valerie Taylor

Clarinets

Richard West
Hale Hambleton
Larry Robson

SYMPHONIES OF WIND INSTRUMENTS

Bassoons

David Knight
Clare Keall

Contra Bassoon

Helen Wilson

Horns

Anthony Randall
James Warburton
Neil Shufflebottom
Gillian Essame

Trumpets

Michael Gould
Gordon Bennett
Gordon Cox

Trombones

Anthony Lincoln
William Wallace

Bass Trombone

Kenneth Parker

Tuba

Michael Grosvenor

Conductor: STEWART KERSHAW

BEETHOVEN

SONATA No. 3 in A, Op. 69

—Violoncello & Pianoforte

Allegro ma non tanto

Scherzo. Allegro molto

Adagio cantabile—Allegro vivace

ADAM SKEAPING

ANN BENNETT

ROUSSEL

"Joueurs de flûte", Op. 27—Flute

"Pan"

"Tityre"

"Krishna"

"Mr de la Péjaudie"

HILARY DU PRÉ

Associated Board Scholar

Pianoforte: Christina Mason

RAVEL

"Scarbo" ("Gaspard de la Nuit", No. 3)

—Pianoforte

MARTIN JONES,

William Townsend Scholar



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, 26th NOVEMBER, 1960

at 2.30 p.m.

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PROGRAMME

- DVOŘÁK
SYMPHONY No. 5 in E minor, Op. 95 ("From the New World")
(1st movement)
Adagio—Allegro molto
FIRST ORCHESTRA
Conductor: RITA SHARPE
- HAYDN
CONCERTO in E flat (1st movement)—Trumpet
Allegro
JOHN RIDGEON (Essex)
FIRST ORCHESTRA
- HAYDN
SONATA No. 16 in C (2nd movement)—Pianoforte
Rondo, Presto
HEATHER DANIELL (Middlesex)
- ALAN FRANK
SUITE—Two Clarinets
Prelude; March—Rondo; Dirge; Finale
ANTONY PAY (Essex)
ANTHONY WINTER (Middlesex)
- arr: PHILIP
WILKINSON
NEGRO SPIRITUAL, "Joshua fight de battle ob Jericho"
CHOIR "A"
- CHOPIN
NOCTURNE in E minor, Op. 72, No. 1.—Pianoforte
ANNA BENNETT (Middlesex)
- IBERT
"Le petit âne blanc"
"A giddy girl" } —(Histoires, Nos. 2 & 4)
—Pianoforte
DIANA SIMKINS (Middlesex)
- MOZART
QUINTET in A, K. 581 (1st movement)
—Clarinet, Two Violins, Viola & Violoncello
Allegro
ANTONY PAY (Essex)
JEAN FISKE (Middlesex)
ROSALIND PHILLIPSON (LCC)
RAYMOND POLLOCK (Essex)
CLIVE ANSTEE (Middlesex)



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 1st DECEMBER, 1960

at 5 p.m.

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PROGRAMME

- MARCEL DUPRÉ** PRELUDE & FUGUE in B, Op. 7, No.1
—Organ
STEUART BEDFORD C. H. Trevor, M.A., Hon. R.A.M.
Fanny Eliza Beckett Scholar
- BACH** AIR: "Praise God the year is nearly ended"
(Cantata No. 28)
BARBARA RONDELLI Eva Turner, F.R.A.M.
Chamber Orchestra
Conductor: Johann van der Merwe
- BEETHOVEN** QUARTET in E flat, Op. 16 (1st Movement)
—Pianoforte, Violin, Viola & Violoncello
Grave—Allegro ma non troppo
FIONA BARNARDO
SIMON WHISTLER
DIANA CARRINGTON, Watson Forbes, F.R.A.M.
Gooch Scholar
TOM WADDINGTON
- RICHARD STOKER** SONATINA (MS.)—Pianoforte Lennox Berkeley, C.B.E.,
(Student) *Allegro con moto* Hon. R.A.M.
Allegro con grazia
Presto
MARTIN JONES, Guy Jonson, F.R.A.M.
William Townsend Scholar
- ANTHONY** "Requiem" (R. L. Stevenson) } Francis Cameron, A.R.A.M.
RANDALL "Lullaby" (Kenneth Reynolds) } (MSS.)
(Student) MARGARET SMITH, Olive Groves, F.R.A.M.
Pianoforte: Philip Gammon
- SCHUBERT** SONATA No. 10 in B flat, Op. posth.
(1st movement)—Pianoforte
Molto moderato
ROSAMUND AITON Frederic Jackson, F.R.A.M.
- PAUL**
HINDEMITH TWO MOTETS
"Pastores loquebantur"
(The shepherds said one to another)
"Cum natus esset"
(Now when Jesus was born in Bethlehem)
MARIE LEWIS Eric Greene, F.R.A.M.
Pianoforte: Peter Stevens
- DEBUSSY** "La Soirée dans Grenade" (No. 2 from 'Estampes')
ELIZABETH RITCHIE Guy Jonson, F.R.A.M.
- BRAHMS** SONATA in D minor, Op. 108 (1st movement)
—Violin & Pianoforte
Allegro
CAROL PHILLIPS Sydney Humphreys, F.R.A.M.
JULIA BARKANY Vivian Langrish, F.R.A.M.



REVIEW WEEK

MICHAELMAS TERM 1960

MONDAY, (5th December)

- 11.15 a.m. The Principal's introduction to Review Week
11.30 a.m. Sonorities: a consideration of certain factors
affecting the sound of music
2.30 p.m. Chamber Concert

*Dr. H. Lowery,
Principal, South-West
Essex College.*

TUESDAY, (6th December)

- 9.45 a.m. Rehearsal of First Orchestra
2.30 p.m. Orchestral Concert

WEDNESDAY, (7th December)

- 11.30 a.m. Do we need a philosophy of life?
2.30 p.m. The Bayeux Tapestry *

*The Revd. R. T. Milford,
Master of the Temple.*

*C. H. Gibbs-Smith, Esq.,
of the Victoria and
Albert Museum.*

THURSDAY, (8th December)

- 11.30 a.m. The future of the railways *
2.30 p.m. The ballet

*C. J. Allen, Esq.,
Author of many books upon
subjects connected with railways.*

*Arnold Haskell, Esq., C.B.E.,
of the Royal School of Ballet.*

FRIDAY, (9th December)

- 11.30 a.m. Venice *
2.30 p.m. Concert arranged by the R.A.M. New Music Club,
including music by Schönberg, Berkeley, Neil Solomon and
Peter Hutchings.

James Morris, Esq.

* This lecture is illustrated by slides.



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

CHAMBER CONCERT

DUKE'S HALL

MONDAY, 5th DECEMBER, 1960

at 2.30 p.m.

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Programme

BACH

BRANDENBURG CONCERTO No.6 in B flat
—Two Viole da braccio, Two Viole da gamba
Violoncello, Double Bass & Continuo

Allegro

Adagio ma non troppo

Allegro

BARRY TOWNSEND

JOHN WHITE,

Charles Oldham Scholar

SHELLEY GUNNING

JOHN SEPHTON

ELIZABETH BROOM,

Sterndale Bennett Scholar

TREVOR LOWE

KENNETH HERBERT

Conductor: JOHAN VAN DER MERWE,

Associated Board Scholar

SCHOENBERG

"ODE TO NAPOLEON BUONAPARTE" (Lord Byron)

Op. 41

—Two Violins, Viola, Violoncello, Pianoforte &
Reciter

DIANA CUMMINGS,

Associated Board Scholar

CRAWFORD MASSEY,

Eda Kersey Exhibitioner

JOHN CHAMBERS

RUTH BENNETT

VALERIE PARDON

Reciter: STEWART KERSHAW

Conductor: JOHAN VAN DER MERWE,

Associated Board Scholar

BRAHMS

TRIO in B, Op. 8

—Pianoforte, Violin & Violoncello

Allegro con moto

Scherzo. Allegro molto

Andante non troppo

Finale. Allegro molto agitato

NEIL SOLOMON

HOWARD DAVIS,

Gowland Harrison Scholar

ADAM SKEAPING



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1.

DUKE'S HALL

ORCHESTRAL CONCERT

TUESDAY, 6th DECEMBER 1960

at 2.30 p.m.

Conductor :

CLARENCE RAYBOULD

PROGR

THE NATION

BERLIOZ OVERTURE: "Les Francs-Juges", Op. 3

MOZART ARIA: "Ach, ich liebte"
("Die Entführung aus dem Serail")

DAWN SMITH

WILLIAM
WALTON CONCERTO—Viola & Orchestra

Andante comodo

Vivo e molto preciso

Allegro moderato

JOHN CHAMBERS

INTERVAL

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for their generosity in foregoing

GRAMME

NATIONAL ANTHEM

BLOCH

CONCERTO GROSSO—String Orchestra
& Pianoforte obbligato

Prelude

Dirge

Pastorale and Rustic Dances

Fugue

PHILIP GAMMON

STRAUSS

"Till Eulenspiegels lustige Streiche", Op. 28

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THE ORCHESTRA

1st Violins

Cummings, Diana
Massey, Crawford
Bureau, Richard
Chipper, Barbara
Dodd, Edwin
Ellison, Rosemary
Farnon, John
Good, Timothy
Greensmith, John
Herbert, Ita
McLeod, James
Mason, Georgina
Miller, Bernard
Smith, Jacqueline
Underwood, Brian

2nd Violins

Simons, Dennis
Whistler, Simon
Allan, John
Auty, Beryl
Baker, Jessie
Bisazza, Juliette
Davey, Juliet
Davis, Howard
Duffy, Kevin
Goodall, David
Hardwick, Patricia
Johnston, Brian
Kriebel, Jill
Langridge, Philip
Richards, Patricia
Stewart, Madeleine
Yendoll, Vyvyan

Violas

Chambers, John
Scott, Graeme
Allwood, Felicity
Brearley, John
Markson, Edward
Pashley, Dilys
Pasteur, Rosia
Santer, Clare
Seager, Mary
White, John

Violoncellos

Bennett, Ruth
Sephton, John
Baron, Gregory
Broom, Elizabeth
Glyn-Wilkinson,
Neil
Gunning, Shelley
Hillier, Mary
Nagelschmidt,
Virginia
Roberts, Dorothy
Skeaping, Adam
Waddington, Tom

Double Bases

Walton, John
Greenish, Doris
Green, H.
Lowe, Trevor
Scott, Bryan
Silvester, J.

Flutes

Bell, Sebastian
Ben-Tovim, Atarah
Du Pre, Hilary
Ayre, Jean

Piccolo

Ayre, Jean

Oboes

Staveacre, Rachel
Nicklin, Celia
Oliver, Mary
Taylor, Valerie

Clarinets

West, Richard
Woolf, Pamela
McLeod, John

Clarinet, E. flat

Kershaw, Stewart

Bass Clarinet

Hambleton, Hale

Bassoons

Knight, David,
Keall, Clare

Contra Bassoon

Waters, A. R.

Horns

Harris, Ronald
Randall, Anthony
Cundell, John
Shufflebotham,
Neil
Warburton, James
Essame, Gillian

Trumpets

Gould, Michael
James, David
Bennett, Gordon
Wythe, Shelagh

Trombones

Lincoln, William
Wallace, William
Parker, Kenneth

Tuba

Grosvenor, Michael

Harps

Morley, Sarah
Beeston, Margaret

Timpani

Webster, Jean

Percussion

Lees, Jack, Junr.
Gush, Jacqueline
Van der Merwe,
Johan

MARYLEBONE ROAD, LONDON, N.W.1.

FRIDAY, 9th DECEMBER at 2.30 p.m.

LENNOX BERKELEY · Trio, Op. 44,—Violin, Horn, and Pianoforte (1956)
Allegro
Lento
Theme and Variations

NEIL SOLOMON (Student) Divertimento, (MS.)—Flute, Violin, and Viola (1959)
Allegro
Andante poco adagio—Vivo—Tempo primo
Scherzo. Vivace
Largo non troppo e improvizando
Finale. Allegro scherzando—Presto

PETER HUTCHINGS Chamber Cantata, (MS.)—Tenor, Flute, Violin, Viola, (1960)
(Student) Violoncello, and Pianoforte (Verses selected from
'The Ballad of Reading Gaol' by Oscar Wilde)

SCHÖNBERG "Verklärte Nacht," Op. 4,—String orchestra (1917 revised 1943)

Cello I Ruth Bennett
Gregory Baron
Tom Waddington
Neil Glyn-Wilkinson

Cello II John Sephton
Elizabeth Broom
Mary Roberts
Virginia Nagelschmidt
Mary Gray

Double Bass Trevor Lowe

Conductor: JOHAN VAN DER MERWE

Arranged by the R.A.M. NEW MUSIC CLUB



Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

CONCERT

of the

SECOND ORCHESTRA

Conductor :

MAURICE MILES, F.R.A.M.

AND MEMBERS OF THE CONDUCTORS' CLASS

DUKE'S HALL

MONDAY, 12th DECEMBER 1960

at 2.30 p.m.

PROGR

THE NATIONAL

SCHUBERT OVERTURE: "Rosamunde"

CHAUSSON "Poème", Op. 25
—Violin & Orchestra
DIANA CUMMINGS

HAYDN SYMPHONY No. 104 in D,
("London")
 Adagio—Allegro
 Andante
Conductor: RALPH SHARP
 Menuetto, Allegro
 Allegro spiritoso
Conductor: RAYMOND WOODFIELD

INTERVAL

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use of its repertoire, and the com-
composers and the owners of the co-
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GRAMME

NATIONAL ANTHEM

DVOŘÁK

SYMPHONY No. 4 in G, Op. 88

Allegro con brio

Adagio

Conductor : ANTHONY RANDALL

Allegretto grazioso

Allegro ma non troppo

Conductor : CLAUD CANISIUS

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THE ORCHESTRA

First Violins

Massey, Crawford
Phillips, Carol
Beeston, Margaret
Board, Joan
Cox, Rosemary
Gerry, Wendy
Harris, Eileen
Hart, Carol
Mackain, Helen
Michie, Patricia
Smith, Graham
Stubbs, Michael
Thomas, Peter
Thomlinson, Peter
Thorpe, Susan
Weston, Jennifer
Whitehurst, Nina

Second Violins

Millford, Phillida
Palmer, Priscilla
Adey, Christopher
Bareau, Suzanne
Barron, Louine
Bates, Gerald
Berthoud, Caroline
Chys, Andrew
Gibbons, Miriam
Hilton, Margaret
Jones, Wendy
Kam, Kee Yong
McKinnon, Laura
Morris, Susannah
Shillito, Susan
Thomas, Glenda
Wallace, Ralph

Violas

Townsend, Barry
Downey, Leon
Burrill, Jennifer
Butler, Jennifer
Carrington, Diana
Cooper, Margaret
Dolmetsch,
Marguerite
Hunt, Thelma
Nash, Jill
Telford, John
Yendoll, Vyvyan
Yorath, Desiree

Violoncellos

Chester, Beverley
Gray, Mary
Armstrong, Wendy
Bosanquet,
Caroline
Carter, Terence
Harmer, Marjorie
Irwin, Janet
Moore, Colin
Nisbet, John
Smith, Anne
Sutton, Judith
Thorner, Madeleine

Double Basses

Walton, John
Greenish, Doris
Lowe, Trevor
Essame, Gillian
Steven, Peter

Flutes

Melville, Clarissa
Moy, Kathleen
Lucock, Michael
Ray, Evelyn
Berthoud, Lucy

Oboes

Watts, Michael
Elcombe, Denis
Lind, Deidre
Atkins, Valerie

Clarinets

Thompson, Linda
King, David
Eggleden, Janet
Burt, Linda

Bassoons

Etherton, Howard
Wilson, Helen

Horns

Cundall, John
Warburton, James
Shufflebotham, Niel
Chidell, Anthony

Trumpets

Carter, Ernest
Wallis, Norman
Cox, Gordon

Trombones

Braithwaite, Nicholas
Wallace William
Parker, Kenneth

Tuba

Grosvenor, Michael

Harp

Morley, Sarah

Timpani

Webster, Jean

Percussion

Members of the
Conductors' Course



Royal Academy of Music
MARYLEBONE ROAD, LONDON, N.W.1.

FORTNIGHTLY CONCERT

THURSDAY, 15th DECEMBER, 1960

at 5 p.m.

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ALLOWED AT THESE MEETINGS.

These private meetings are a part of the educational course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the pupils in each other's progress.

PROGRAMME

OLIVIER MESSIAEN "Le Banquet céleste"

"Dieu parmi nous" (No. 9 of 'La Nativité du Seigneur')

—Organ

JACK EVANS

C. H. Trevor, M.A., Hon. R.A.M.

SCHUBERT

QUINTET in A, Op. 114 ("The Trout") (1st movement)

—Pianoforte, Violin, Viola, Violoncello & Double Bass

Allegro vivace

JOHAN VAN DER MERWE,

Associated Board Scholar

JULIET DAVEY

CLARE SANTER

Watson Forbes, F.R.A.M.

CAROLINE STEEN

TREVOR LOWE

BACH

ARIA: "Esurientes implevit bonis" ("Magnificat")

MARION ROBERTS

Eva Turner, F.R.A.M.

Pianoforte: Kathleen Holgate

RAVEL

"Noctuelles"

"Oiseaux tristes" } ("Miroirs", Nos. 1 & 2)

—Pianoforte

HELENE JONES

Frederic Jackson, F.R.A.M.,

SAINT-SAËNS

"Air du Rossignol"

MARY STAMM

Olive Groves, F.R.A.M.,

Pianoforte: Neil Dodd

VITALI

Ciacona in G minor

(arr. M. Jacobson)

—Violin

GRAHAM SMITH

Sydney Humphreys, F.R.A.M.

Pianoforte: David Baker

SAMUEL BARBER

"Nuvoletta", Op. 25

ROBERTA KNIE

Eva Turner, F.R.A.M.

Pianoforte: Margaret McConnell

PROKOFIEV

Cinq mélodies, Op. 35a

—Violin

PETER THOMAS

David Martin, F.R.A.M.

Nat and Olive Edwards Scholar

Pianoforte: Angela Brown.
